PHOTO-REVIEW

APR

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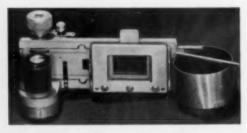
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Stereoscopic Society, N.S.W. Sect. C/o Mr. R. G. Robertson 25 Weetalibah Road Northbridge, N.S.W.

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Waverley Camera Group Hon. Sec.: F. H. Green 20 Wellington Street Bondi, N.S.W.

West Wyalong and District Camera Club Sec.: V. E. Sopp 190 Railway Rd., West Wyalong, N.S.W.

Wollongong Camera Club Hon. Sec.: D. Brook 13 Bourke Street, Wollongong, N.S.W.

Yagoona Camera Club Hon. Sec.: J. Woodhouse C/o Yagoona Pharmacy

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Whyalla Amateur Camera Club Hon. Sec.: L. A. Raum 52 Goodman St., Whyalla South, S.A.

PACIFIC ISLANDS

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The Photographic Society of Papua Hon. Sec.: G. Power C - Commonwealth Bank, Port Moresby Papua

Announcing the Fourth

A.P.-R. KODACHROME TRANSPARENCY CONTEST

In view of the popularity of the Third A.P.-R. Kodachrome Slide Contest it has been decided to hold a Fourth contest, with entries closing in the Spring of 1955. It is anticipated that the conditions of the contest will follow very closely along the lines set out in the A.P.-R. for January, 1953, but alternative suggestions will be welcomed. Full details will be published shortly.

The Photographic Societies

Club reports should normally be written to cover ciub events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach "The A.P.-R." not later than the 10th of the month before publication.

In the absence of a completely typescritten report, all surnames and Christian names must be printed in CAPTTALS.

"Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." or "Mrs." are vieth regard to spellings and initials is essential.

PHOTOGRAPHIC SOCIETY OF N.S.W.

The outing to Balmain on Dec. 12 was a "washout" literally, the rain coming down in torrents at a time when members would have been leaving home for the rendezvous. Better luck next time!

The last competition night for 1954 was held on Dec. 16. The judge, Mr. H. N. Jones, A.P.R.S., as usual gave an excellent summary and awarded the following placings: Advanced: 1 and 2, N. Treatt; 3, J. L. Philips. Intermediate: 1, N. Youngman: 2, Iris Bagnall; 3, Shirley King. Beginners: 1 and 2, F. Moates; 3 (Equal), F. Moates and F. Delamare. Studio Night: F. Moates. Zoo Outing: P. Kanke.

Our old friend "Mons" Perier stole the show on the evening of the successful Christmas Social when he regaled members with reminiscences of early photographic history in Australia. The Society extends its sincere thanks to Mr. Perier for his gift of three original Horsley Hinton prints, which will make a welcome addition to the Permanent Collection.

Activities for 1955 were off to a flying start when, on Jan. 4, Messrs. D. Frice and J. Clucas of Kodak Ltd., gave members a thorough insight into the Flexichrome process per medium of a sound film, followed by a practical colouring demonstration.

Colour workers are reminded of the discussion of members' transparencies and lecturette scheduled for Feb. 22. Flease bring along your slide and questions

Beginners are especially catered for and visitors welcomed to our weekly meetings which are held every Tuesday at 8 p.m. in the Gallipolt Legion Hall, 12 Loftus Street, Sydney. For further particulars please telephone the Hon. Secretary, Miss W. Schmidt, WA 2488.

NORTHERN SUBURBS (SYDNEY) C.C.

The competition on Dec. 1 was Character Study. Our judge was Mr. N. Danvers, the well-known commercial photographer. Results were: A Grade: 1, Muriel Jackson 2 (Equal), Muriel Jackson and L. James; 3, J. Dudgeon. B Grade: 1, E. Springett; 2 (Equal), E. Springett and K. Jackson; 3, K. Jarkson. C Grade: 1, D. Storey; 2, A. McGillivray; 3 (Equal), A. McGillivray and C. Potter.

Our Christmas Sccial on Dec. 16 was a night to be remembered. The 87 prints exhibited by members gave a photographic atmosphere to the hall and also members' colour slides were shown. Novelties included a competition with macro-photography as the subject. Those present were required to guess the articles portrayed, the only clue disclosed being that they were parts of photographic equipment.

The highlight of the evening was the showing of the long awaited movie taken during a recent club outing at Brooklyn. We were not disappointed for the film was an epic. Praise goes to the editor, cameraman, etc., and to our star Don Glanville. See K. Dietrich if you wish to take part in a forthcoming production.

Results of the competition for prints taken during the St. Ives Show were: 1, L. James; 2, F. Cowper; 3, K. Jackson.

New member welcomed was I. Williams

Congratulations, Canberra, on the fine exhibition of prints displayed by your members during the recent Inter-Club Competition. We were proud to fill second position and assure you we will be striving to win this year. Congratulations also to member Rosemary Johnson who has had two colour transparencies accented by the London Salon.

THE CAMERA CLUB OF SYDNEY

Dec. 12 was a very pleasant occasion when the club arranged a photographic outing with five cars and fourteen members participating. The locale was an area around Ingleburn, and members thoroughly enjoyed themselves with the photographic material offering. The clicking of shutters was cut short by a beavy thunderstorm in the afternoon, and when this had eased, the weather still not permitting of photography, the members adjourned to nearby George's River for a refreshing swim and billy of tea.

Members' opinion of the outing was that they had not enjoyed themselves so much for a long time and more of these excursions should be arranged where members could meet one another on a more informal footing, and exchange ideas and have lively discussions on the most fascinating hobby in the world.

On Dec. 14, our Still Life, Floral and Decorative Competition was held and the results were: A Grade: 1, K. Hastings; 2, S. Ridley. B Grade: 1 and 2, A. H. Winchester; 3, H. R. Gazzard; HC, J. Oliffe.

New members and visitors to the club are most welcome; all information can be obtained by writing to the Hon. Sec., Box 2016, G.P.O., Sydney or telephoning the Secretary, Mr. J. Oliffe, JU 2880.

THE CAMERAMATEURS

The December meeting concluded a very successful year. Officers elected for 1955 were: President, K. Aston; Vice-President; K. McDairmid: Searctary, B. Masters; Treasurer, K. Whitby; Publicity Officer, E. Coote; Librarian, L. Raymer; Associate Membership Director, J. Fraser and H. Lee.

A very attractive syllabus has been drawn up for 1955. The committee has decided to pursue a policy of more practical work for members on meeting nights alternate to competitions. Members are asked to bring along their cameras and equipment.

Visitors and intending members are invited to attend our meetings which are held on alternate Wednesday nights at 8 p.m. in The St. George Hall, Five Ways. Paddington, which is of easy access from the Eastern Suburbs. From the city, take Bellevue Hill tram and alight four stops past St. Vincent's Hospital. Correspondence should be addressed to the Secretary, Box 28 P.O., Paddington, N.S.W.

E.F.C

WAVERLEY CAMERA CLUB

One of the outstanding lectures of the year was heard on Dec. 9, when Detective-Sergeant Alan Clarke, Officer-in-Charge of the Scientific Bureau of the Criminal Investigation Branch, spoke on the application of photography in the detection of crime. A number of slides illustrated the talk and showed how ballistics, handwriting analysis, photomicrography, ultra-violet and other aspects of photography awere used in solving crimes.

The Annual Christmas Party was held in the home of our President on Dec. 18. One of the items during the evening was a Photo-quiz, which was won by J. Browne. A pleasant evening was enjoyed by all.

The club is well established in its new quarters and the new year promises to be a successful one. Prospective members are reminded that we offer real advantages in the form of an attractive syllabus, excellent library, and darkroom facilities. The club meets on alternate Thursdays, at 8 p.m., at the Waverley Community Centre, right at Bondi Junction. The Secretary is Mr. F. H. Green, 20 Wellington Street, Bondi, N.S.W. L.G.C.

NEWCASTLE PHOTOGRAPHIC SOCIETY

The Print of the Year was awarded to N. Ozolins for his Splendour of the Morning. The print, which depicted two figures leaping into the surf, was described by the judge, Mr. Don Cameron, as having superb photographic quality. Mr. Cameron said that the 50 prints exhibited produced a showing superior to the exhibitions of previous years. E. Kimble's print, Haughty Ballerina was second and M. McNaughton's Tropical Trader third. Mr. J. Savage of Sydney, who judged the colour slides, gave first award to J. Harris's shot of a peaceful boating scene. A. Dumbrell, with a landscape shot, and W. McClung's backlit shot of a bullockteam on a bush track tied for second place.

The crowd of more than 100 which attended the Christmas night saw the screening of the film by F. Barrie which won the club's 1954 Film Award. It featured Chichester Dam, north of Newcastle, and tree felling in the Barrington foothills. G. Edwards gained second award with a film of a beach siesta that dissolved into a dream setting. R. Ryan and S. Smith together gained third with a combined effort that traced the rehabilitation of a wrecked car. Mr. G. Garside, manager of Kodak's Newcastle branch, judged the films.

Recent club competitions resulted:

Self Portraits: 1, E. Kimble; 2, N. Ozolins; 3, B.

Silhouette: 1, E. Kimble; 2, N. Ozolins; 3, Mrs. S. Tacon.

November 22, Open—A Grade: 1, W. McClung: 2, M. McNaughton: 3, W. Cremor. B Grade: 1, J. Rae; 2, W. Moxom; 3, Mrs. S. Tacon.

Paterson Outing: 1, C. Collin; 2, N. Ozolins; 3, S. Andringer.

Colour Section-Floral: 1, C. Parsons: 2, J. Vincent: 3, A. Reedman.

November 15, Open: 1, J. Harris: 2, J. Vincent: 3, R. Ryan.

Final placings in the point score competitions were:

A Grade: N. Ozolins, 123; W. McClung, 511: E. Kimble, 43; N. Tacon, 37; W. Cremor, 31; C. Collin, 25; J. Wren, 11.

B Grade: Mrs. S. Tacon, 67; J. Rae, 51; N. Kidd, 23; E. Robertson, 181; B. Youll, 17; W. Frazer, 16; W. Moxom, 101.

Colour : J. Cowan, 65 : R. Winn, 56 : J. Vincent, 55 :

A. Dumbrell, 42; J. Noval, 35; N. Ozolins, 35; C. Parsons, 32; V. Pullin, 20; W. McClung, 17; G. S. Smith, 17; C. Collin, 12; N. Keates, 11; J. Falston, 10; R. Ryan, 10.

ADELAIDE CAMERA CLUB

At the last meeting of the year, held on Dec. 20. the new President, Mr. Harry Stratman occupied the chair. The meeting was well attended for one held in Christmas week, and the surprise of the evening was the distribution by the caretaker of Y.M.C.A., Mr. Fred Snow, of a bag of sweets to each member present in appreciation of their splendid behaviour in the building throughout the year.

Mr. George Dickson gave the first lecturette. Colour Filters. By projecting filters of various types on to highly coloured travel posters, he very effectively demonstrated that they could be used to correct colour or to increase contrast. It was easily seen that the colour in the subject corresponding to the colour in the filter was always rendered lighter in tone. By means of graphs he explained why filters were necessary, and why inevitably they called for some increase in exposure, the increase varying with the amount of light absorbed by the filter. Passing on to colour, Mr. Dickson showed how the polaroid screen provided the only practical means of darkening the sky in the colour slide without unduly interfering with the tones in the original. In turn he then discussed haze filters and conversion filters.

The second lecturette was by Mr. Zeising-Certain Legal Aspects of Photography. After emphasising that the Law accompanied the photographer in every department of his art, from snapshooting in the street to the darkness of the workroom, the lecturer limited his remarks to three aspects: contract, copyright, and libel. Discussing contract, he was able to tell the members when the amateur could legally enforce his claim for payment. Under copyright, the lecturer defined the respective rights of the sitter and of the photographer, and showed how those rights varied according to the circumstances in which the photograph was taken. He emphasised the fact that there was no copyright in an idea or in subject matter for a picture, and that the only thing protected by copyright was the copying or publication of an author's original work of art. Good taste was quite another matter. Discussing libel, the lecturer pointed out that because the model was paid for her posing, she was not thereby deprived of her right to her good name. The photographer was not, unless protected by an adequate release, at liberty to do what he liked with the photograph he had taken. By reference to cases decided in the courts, the lecturer illustrated the many pitfalls awaiting the unwary photographer who sold his products without due consideration for his sitters. R.B.

KADINA CAMERA CLUB

During the last two months members took time off from the serious business of photographic technique and held meetings with the sole purpose of sitting back and enjoying the fruits of each other's labours. Most members showed a short film or a few slides, from which all harsh criticisms were withheld. As the club is still in its infancy, this gave many the opportunity of displaying their work for the first time. One member discovered, after showing some faulty slides, that he had the unique privilege of justly blaming his camera. and subsequently he had it repaired.

The December meeting was held quite close to Christmas and photographers with musical talents added to the party atmosphere in the gain'y decorated

AUSTRALASIAN PHOTO-REVIEW

Editor

KEAST BURKE, A.R.P.S., A.P.S.A. Hon. Rep. Photographic Society of America VOLUME 62 . NUMBER

FEBRUARY 1955

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SECOND "A.P.-R." COLOUR ISSUE

For our second colour issue we have drawn upon the goodwill of certain commercial and scientific sources with a view to providing some idea of typical applications of colour photography in these fields. It will be noted that, for the majority if not all of these exposures. Ektachrome film (in sheets) has been employed. While the issue of this film is restricted to the above important applications, very comparable results are obtainable by the amateur using K135 Kodachrome film. It is planned to demonstrate this fact early in 1956 with the publication of our third colour issue, on which occasion it is intended to reproduce outstanding award slides from the 1955 "4.P.R." Kodachrome contest,

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Our Friend Janet

Life in the out-back is so vastly different from city life that one seems almost to be living in another world; consequently there are many and varied opportunities for unusual photographs—if one is fortunate enough to have a camera. My own experiences have proved the wisdom of providing oneself with a camera and making use of it on every occasion when something out of the ordinary occurs. In such parts of the world as that in which I live something interesting is happening all the time; the camera, therefore, becomes a permanent necessity for building up a visual record that becomes a storehouse of memories for enjoyment in later years.

Being a city-dweller by birth and upbringing, I nevertheless embraced the life in the bush, as the saying is, "as a duck takes to water". My first opportunity to sample the bush life came when I went for a visit some years ago to a sheep station situated about four hundred miles almost due north of Adelaide. More or less as a result of this first visit, I now find myself living permanent-



The well-fed little 'roo pays a visit to her friends.

By GWENYTH DAVIES

ly on another sheep station about the same distance from Adelaide but in a north-westerly direction. Our nearest town is Kingooya (if it can be called a town) on the east-west line almost forty miles from the homestead, and kangaroos and emus are quite a common sight when we are travelling to and from Kingooya.

On our last trip back from "town" we saw an emu with two baby chicks, quite near the road. My friends managed to 'run down' one little chick and brought it home to us so that the children could see it. It was the quaintest little thing, resembling nothing so much as a water-melon with long legs and an equally long neck which darted about with great rapidity as it inspected us from all angles. Of course, the children were delighted and promptly announced that

they wanted to take it home and keep it as a pet; but the parents of the children thought otherwise and finally let it escape, for baby emus are notoriously difficult to rear and they could see nothing but trouble ahead if they complied with the children's request. We were amazed to see that when it ran off at top speed the little bird took exactly the right direction to find its mother.

But some of the baby bush creatures really do make good pets. About eighteen months ago some visitors to the homestead found a baby kangaroo which was only about eighteen inches high when sitting upright, and they brought it in to a little girl who is living at the station. Needless to say, the child was delighted to have such a fascinating little pet, and she cared for it as a mother would her baby. The little 'roo was named "Janet" when it was found that she possessed a tiny pouch.



Janet meets Challenge, the buildog, but keeps at a safe distance.

With the approach of winter, the nights became very chilly and little Janet needed special care and plenty of warmth, else she would have died of cold when taken from the protection of her mother's pouch at such an early age. Every evening her young mistress carried Janet into the living room and placed her before the open fire where she would receive her evening meal in the shape of a cup of warm milk. After being fed, Janet showed her appreciation of this kindness by going through her ablutions-scratching herself and preening her whiskers in the glow of the fire. Later in the evening she was wrapped in a warm blanket and put to bed in a large box which remained before the fire throughout the cold night.

On sunny days Janet, dressed in a doll's woollen coat and sitting up in the doll's perambulator, was taken for walks around the homestead, much to the amusement of the adults, and to the delight of the children. As time went by, Janet of course outgrew the woollen coat and the doll's perambulator; but she remained the children's constant companion and pet until she was about eighteen months old. Then she decided to go "walk-about" and suddenly disappeared,

The children moved to another property several miles away shortly after Janet's departure but recently they paid a visit to their previous quarters where they were overjoyed to find that Janet had come back to see her old home. She consumed numerous biscuits, drank a cup of milk, and played with the children, but after a little time she again heard the "call of the wild" and sad little boys and girls watched her hopping away to join her own kind.

Just before Janet departed I was privileged to witness her meeting with the pet bulldog "Challenge". My camera is rather old and shows signs of wear but it served me well on this occasion for I was able to get the accompanying two snapshots before the little 'roo went away.

As I travel about the out-back I find it full of interest and cannot help noticing how truly wonderful is Nature's way of providing for her many and varied families, both in the animal and vegetable kingdoms. If a camera is available, many unusual photographs can be obtained here which are full of interest to people in town and country alike. To those who are fortunate enough to find the opportunity for travel in the outback I must offer a word of advice. Always carry a camera! Even during the most commonplace excursions unexpected events are always likely to happen, and a camera can translate these fleeting glimpses of life into a permanent source of enjoyment for the future.

Colour Helps B. & W. Workers

Many monochrome photographers still look with a degree of intolerance upon those who dabble with colour film, and in some regards I feel that their attitude is warranted, for the vast majority of those who use colour film are record photographers. Nevertheless, it is a fact that those few who take colour seriously as a medium for pictorial photography are able to teach the monochrome photographer a great deal more than he realises.

Because it is almost impossible to do any afterwork on a colour transparency, or for that matter a colour print, except in the case of Flexichrome, the serious colour worker must ensure that he has the whole of his tonal range taken care of before he releases the shutter. With artificial light, this will require either a great deal of experience, or the assistance of a piece of deep blue glass or monochromatic viewing screen, to enable the operator to judge the depth of the various half tones and shadows without being distracted by their colour.

Many monochrome workers manage to achieve a desirable balance of tones in their prints by working on them with oil or graphite pigment, or by dodging when printing, but it is better to correct such faults before exposing the film. When taking pictures in daylight, the colour photographer must have the patience to wait until the light and the clouds are exactly as he desires for his picture, and he must be sure that he has removed from his foreground any distractions, such as pieces of dead wood, and hidden those telephone poles. Of course, the ambitious monochrome photographer will tell us that he can print in his clouds and remove the telephone poles with ferricyanide, but all too often the clouds either overlap the horizon, or have a different direction of lighting to the main picture. And how many have the skill to remove telephone poles and wires without leaving conspicuous blobs on the print?

The monochrome worker has quite a good range of papers of varying contrasts from which to select, and, because of this, often

By R. V. LEUNIG

has a tendency to be rather careless in calculating the exposure; and in many cases he loses detail in either highlight or shadow areas. The exposures required to give a negative of full tonal range, even with the wide latitude of modern films, must be accurate within quite close limits, because it takes practically all of the film latitude to record faithfully the strong contrasts of the Australian daylight and the many tones in between. The colour worker, because of the very narrow latitude of his film, must have his exposure extremely accurate; an inaccuracy of even a half stop may change the colours of his picture. A monochrome worker who has used a couple of rolls of colour film usually finds the quality of his negatives becoming more consistent, and he thereby gains substantially from the experience of using the colour film.

When using trade-processed colour film, we know that a certain exposure will produce a certain result, and because of that consistency at least one of photography's main problems is overcome. With monochrome, we are often tempted to try a different developer; we may fail to give due consideration to the temperature of the developer; or when finding the temperature a couple of degrees out, we add or subtract a few minutes to the development time by sheer guesswork and trust to luck and the development latitude of the film. Few of us realise that only by accurately standardised processing can consistent results ever be attained and maintained.

A colour worker, because of the longer exposures which are made necessary by the slower colour film and the huge magnifications to which the finished transparency will be projected, quickly learns that a really firm support for the camera is a vital part of his equipment. The monochrome worker, by contrast, often spurns the use of a tripod or

other camera support, even when lighting conditions require the use of a slow shutter speed. One notices how many slightly unsharp prints are hung on the walls of camera clubs, in comparison with the very few unsharp colour transparencies which are shown. Perhaps the expense of colour film makes us take more care, but when we can succeed in making good colour transparencies there is no reason at all why we should not be able to produce really sharp prints of a high technical quality. Many of the poor quality prints which are exhibited failed before the film ever reached the developing tank.

I believe that the monochrome pictorial worker has much to learn from colour film, for colour is a merciless critic of what we do before we press the shutter release.

(A.P.P.S. The Lens)

Announcing

The "A.P.-R." Recognition Medal Awards

1953-1954



Citations:

Edward Russell Rotherham: In recognition of the high standard of excellence of his natural history studies and of his active participation in all camera club activities.

Centenary of the Arrival in Australia of William Stanley Jevons: Issued to mark the Centenary of his arrival in Sydney on 6th October, 1854, and in recognition of the excellence of his photography during the years 1857 and 1858.

Bernard Otto Holtermann: 1838-1885. In recognition of his major contribution to Australiana—the sponsorship and preservation of The Holtermann Collection of Australian historical photographs by Beaufoy Merlin, Charles Bayliss and by himself.

Charles Leonard Leslie: In recognition of his outstanding contributions to pictorial photography and of his many services to its practice.

Maynard Robert Pocock: In recognition of his fine achievement in organising "The Australian Portfolio Photographic Society" and of his work in pictorial photography.

Composing in Colour

Colour photography is fun and it's often easy. You can load up with Kodachrome, sight your finder on a sunlit landscape, and bang! If your exposure is right, you're bound to have one of nature's colour masterpieces on your hands—in transparency form.

When the novelty of merely recording colour wears off, however, the imaginative amateur is bound to get the creative urge. He will yearn to arrange masses and lights in terms of colour and use photography as a medium for personal expression.

Before the tyro can begin to create, how ever, he must learn the language of colour. He has to know how colours differ within themselves, in hue and purity of tone; how certain colours and hues harmonise and others don't; how colours react to various physical conditions. He must understand the limitations of modern colour photography materials and be able to anticipate the reactions of the human eye.

You can make Dame Nature your first teacher. Observe the combinations of colour apparent in a given landscape. Note how the warmer colours are always first to attract your attention and how your eye eventually wanders to the cooler and more restful blues and greens when it has had its fill. It's a good idea to return to the same scene at different times of day and in different weather to compare your observations with those you noted in each preceding visit. Yes, put your findings on paper; they'll be easier to refer to when you attempt your own colour creations. Green grass, you'll find, is crisp and cool by noon sunlight; warm yellowishgreen in the late afternoon, and brown, or warm purple in the twilight. Here, in short, is the secret of coloured light sources.

The colours of the spectrum are broadly classified as warm or cold depending upon whether they are relatively long or short wave length respectively. The warm colours (red, orange, and yellow) are generally associated with warm objects in nature like the hot, red sun or yellow flame, etc. Blue, on the other hand, is a colour of short wave length suggesting snow and ice and deep cold

By VICTOR KEPPLER

water. This principle doesn't always apply, but it makes a handy rule-of-thumb guide. When colour mixtures are concerned—brown, silver, copper, and other metallic hues—the warmth of tone will depend upon the pure spectral colour that predominates in the mixture.

Primacy of interest is every bit as important in colour composition as in black-and-white. In monochrome, the brightest object in the scene usually attracts the eye before darker shades of grey do. The size and placement of principal and secondary interest are also important. When it comes to colour, the warmest and brightest colours are first to attract the eye. Central placement and the relative size of the warm or brightly coloured mass strengthens its appeal.

Thus in a conventional colour composition, all so-called highlights (or centres of interest) should be inherently warm-coloured while "shadows" and areas of secondary and minor interest should be represented by the cooler colours at the blue end of the spectrum. This affords us a basis for the judgment of colour balance. It's like a basic recipe for mixing a drink. You can select or add any colour you like along the lines stated just as long as a blending seems to be effected.

You may find it necessary to upset the basic recipe if you're out to make a hot-looking picture, however. By "hot", I mean a picture where the highlight is very powerful and the shadows and areas of secondary interest are put in the same spectral range at the warm end of the scale by use of a coloured reflector or a coloured secondary source. The effect of this is intense.

Since you are learning about the spectrum by studying colours in terms of relative warmth, I would suggest that your first creations be limited to colours in the same part of the spectrum. You might start with a combination ranging from yellow to red or from blue to yellow-green. In each case

the relatively warmer colour (red and vellowgreen, respectively) will comprise the principal interest or accent. Vary your lighting and note the effect of illuminating the cooler colours at the expense of the warmer.

When you have mastered the composition possibilities in a limited range, you can experiment by combining green and red, blue and yellow, blue and red, green and orange. or any other combination that suggests itself. Composition in colour is a thing you must feel for yourself as is largely the case in black-andwhite. Does it please the eye? Let that be your guiding principle.

It is impossible for me to give you rules for combining colours other than the very broad and simple suggestions I have made. You must acquire a feeling for colour and intensify it by observation; eventually, your pictures will reflect your personality. Every artist is faced with the problem of selection. Some people love all the bright, vivid colours and know how to combine them with striking effect. Others will lean to the soft pastels. Therefore, I can't tell you that I abhor red coats and purple pants because you may be able to wear or arrange them with Vogue finesse.

I can say this, however. No two objects or areas within the picture should fight for attention. If a head is to be the focal point of interest, then all else should be subdued in colour, lighting, or both. If the head, body, and action of a subject in a scene are all important, then the colour chosen for the most important of the three should have the longest wave length.

A factor that you must consider and which you can exploit when you understand it, is the reflection or bleeding of colours. The face of the model posed in a green-walled room, for example, will be rendered in a blend of flesh colour and green. Obviously, the closer any object is situated to the reflecting surface, the greater will be the tendency to bleed. In viewing the finished colour photograph, the eve may be offended by the admixture of the reflecting colour, which is accepted as natural when viewing the original scene. It is best, therefore, to avoid any such blending of colours that strains the credulity of the eye.

The short brilliant scale of modern colour materials is an important consideration when you are arranging a composition. Suppose you want to make a picture that's half light and half dark. The light may have to hit the subject from one side only which will make the shadow side reproduce as a series of black patches totally lacking in colour and detail. To retain the effect of this mono-directional side lighting and still register shadow detail and colour, it will be necessary to use a white cardboard reflector on the shadow side. The shadow should be about 15% lighter, to the eye, than seems correct for the production of the desired effect. In order to get anywhere near normal rendition of colours the contrast between highlights and shadows should not exceed 4 to 1.

Let's suppose you walk into my studio while I am making a colour shot. The model, who is a dark honey-blonde with a light skin, is lying on a gray silver satin chaise lounge. I have decided that she is to occupy the dominant position in the composition. The background to be used with the figure is a painted scene. Blue sky, white clouds, and a beach foreground are used to offset the light tones of the figure. The background is to be out of focus so that an illusion of depth will be achieved.

Suppose we let our imaginations run riot for a moment. What would one of the Old Masters do with some such scene? He would probably have a framed landscape in the background. So, we place a wooden frame against the background to suggest a framed picture. Why not? We are just hinting at a idea . . . not surrealism, mind you. Our picture must remain in good taste without distortion of figure or objects in the composition. Mmm, we need one bright spot to form a tone bond between background and figure. How about that blood red disc of cardboard? Put that up near the frame and that does it. The composition is balanced with highlights of colour placed so that the eye follows a harmonious circle-from red lips of model, to red finger-nail polish to the red disc. The red disc because it is the same colour tone as the "highlights" binds the component parts but does not attract undue

How would you light this composition? First, flat front lighting that will give general illumination to the entire picture; I would use a 500-watt floodlight directly over the camera. Next, a 500-watt light to the right side of the picture and in a direct line with the model's body. That will give us a strong source of concentrated light and will pick up texture detail in the cloth of the chaise. One more light is needed. This time I choose a 200-watt spotlight, to the left, and directed so that the rays highlight the hair. Two photofloods will take care of the background. As I build up lighting for such a colour shot, I check on ground glass constantly to see the effect.

Before exposing in colour, I usually make a test exposure on Plus-X film which has a rating of Weston 32. The formula I have worked out for Kodachrome Type A is this: Use the same exposure time as for Plus-X but open the lens one stop or use the same stop and double the exposure. It saves time, trouble, and expense if you can make blackand-white before shooting the final colour exposure.

The wise colour photographer will realise that consideration must be given not only to the amount of light on the subject, but the amount of light reflected by the subject on to the film. A dark colour like deep blue will not reflect much light and therefore must have a longer exposure than a light pink. A good rule is to use one half stop more than indicated for light subjects and one half stop less for dark.

My advice to students of colour photography is to study what the experts in colour have achieved. And I mean all the experts from the old masters of painting to the modern illustrators. Spend an hour or two each month in the art galleries and make note of interesting and likely colour combinations. Don't merely glance at the compositions. Study them.

Above all, realise that creative colour photography is not a question of colour first, then of composition. The two must be treated as inter-dependent, inseparable factors. If you merely add colour as a byproduct, you might as well sit in a corner with a mess of watercolours and "pretty up" black-and-white prints. Colour fits the form like a glove-not as a wrap thrown carelessly over the shoulders.

From Good Photography, No. 7.

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

(incorporated)

will in due course be issuing cards of invitation to

THE ASSEMBLY HALL, SYDNEY

on August 23rd, 1955 (8 p.m.)

when there will be presented

A Golden Jubilee Tribute to The Late WALTER BURKE, F.R.P.S.

It will then be exactly fifty years since Mr. Walter Burke first lectured to members of the Society with his well-known Fiji Islands lantern lecture, "A WINTER CRUISE IN SUMMER SEAS". Virtually the same programme will again be presented. together with a supporting showing of Mr. Walter Burke's more recent local and overseas colour photography.

Presenting The Second A.P. R.

COLOUR PORTFOLIO

The selection has been made from subjects which have been used commercially during 1953-1954.

Acknowledgments are as follows:

Pages 82-90: The Reader's Digest Association.

Pages 92-94: Quantas Empire Airways Ltd.

Pages 96-104: C.S.R. Chemicals Pty. Ltd.





STAR CLASS YACHTS
AT PITTWATER (N.S.W.)

Laurence Le Guay, A.R.P.S.

LENDING added colour to an already picturesque scene, Star Class Yachts of the Bayview Yacht Racing Association at Pittwater, in Broken Bay, some 25 miles north of Sydney, N.S.W. The first official Star, based on a characteristic chine-hull design stemming from early U.S. days, was built in 1911, since when the type of boat has become truly international. (Length, 22ft, 8 ins.; beam at deck, 5ft. 8 ins.)

The colour picture was taken from a moving launch, using a 31" by 41" Graflex, with 6in. Kodak-Ross f/4.5 lens. Exp. 1/200 sec. at f/5.6. Ektachrome film.

L. Le G.





GARIE BEACH (N.S.W.)

Douglas Baglin

Garie Beach is practically the sole remaining ocean beach within reasonable distance from Sydney, N.S.W., that is completely unspoilt by man-made 'improvements'. The beach is part of the National Park Reserve.

I used a press camera and gave an exposure of 1/10 sec. at f/22, Ektachrome film.

D.B.





ST. MARK'S, DARLING POINT (SYDNEY)

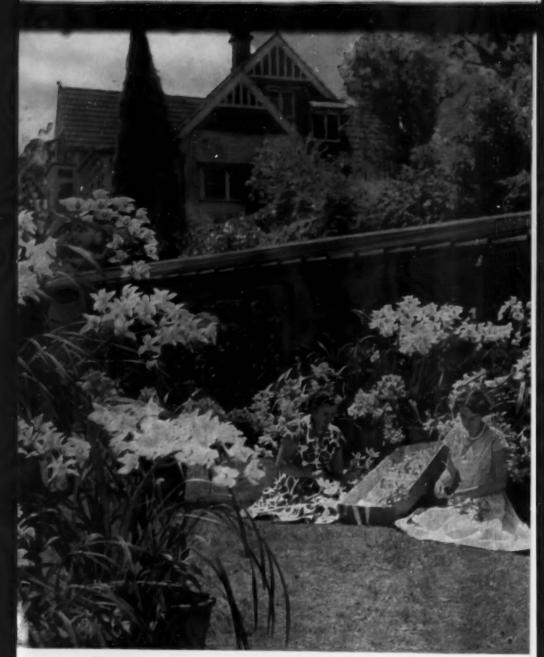
Max Dupain

Bellringers performing their highly skilled task at St. Mark's Church of England, Darling Point, Sydney, N.S.W. The church was completed in 1848 and has a peal of eight bells; six were installed in 1862 and two more in 1923. St. Mark's Society of Bellringers is recognised amongst campanologists as one of the foremost in the country. The transparency was taken in late afternoon to show the silhouette of the stained glass window against the blue sky. Note: In taking colour pictures for covers of The Reader's Digest it is necessary to allow for good interest in the narrow righthand strip that folds onto the front cover.

Two PF60 bulbs were 'fired' obliquely on the main group and one PF14 low down on the foreground figure. A CC95 filter was used with Ektachrome film.

M.D.





ORCHIDS

Laurence Le Guay, A.R.P.S.

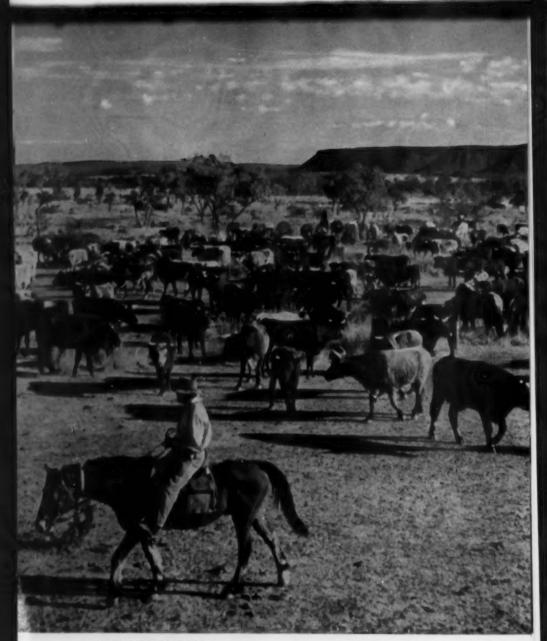
See note on above reproduction on page 118.

CYMBIDIUM ORCHIDS have become an important dollar-earning export item for Australian growers. Here we see colourful blooms at "Greenacres", a 700-acre property at Valley Heights, on the slopes of the Blue Mountains, N.S.W., one of the largest orchid farms in Australia. An interesting feature of orchid transport is that a toy balloon filled with water is tied to the stem of each bloom. The orchids arrive at their destination in perfect condition and remain fresh for several weeks.

The transparency was photographed with a 4° by 5° Speed Graphie, 7in. I/4.5 lens. Exposure I/5 sec. at I/22, with GE22 flash fill-in on Ektachrome film.

L. Le G.



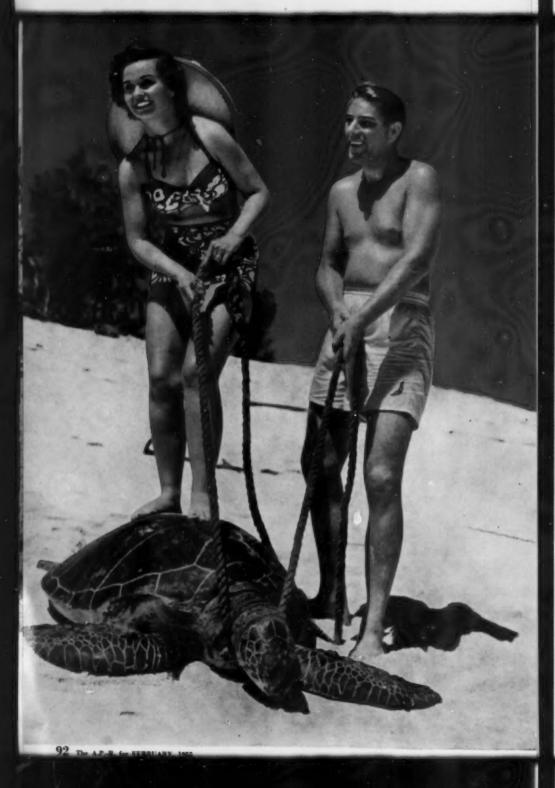


THE KIMBERLEYS
Frank H. Johnston

N the Kimberley Division of Northwestern Australia. Here we see a stage in "Air Beef"; stockmen are shown droving cattle from Tableland Station (160,000 acres) to the killing works at Glenroy, whence the carcases will be flown to Wyndham, 183 miles away, for export. Nearly three times as big as the State of Victoria, the Kimberley region comprises some of Australia's best cattle country, but it has no railways and practically no roads.

F.H.J.





THE winner of an American radio contest, "Queen for a Day". Evelyn Mortinsen is seen with her husband Vic turtle-riding at Heron Island, on Australia's Great Barrier Reef.

Camera: Speed Graphic. Exp. 1/50 at f/8 with fill-in flash, Ektachrome film.



TURTLE RIDING, HERON ISLAND QUEENSLANDS

James Fitzpatrick (Australian News and Information Bureau)



Q

When winter comes' enthusiasts of all ages and occupations make for the Southern Alps in Australia's south-east; from cities, towns and villages, and from the far reaches of the bush they come, for Australians have discovered the thrill of the ski. Near Mount Kosciusko the ski-trails sometimes wind between gaunt snowgums. But, as well, there are lengthy stretches of obstacle-free snow, with great expanses sloping away in a glistening, dazzling invitation to the enthusiast to launch off on a wind-rushing, exciting dash to the valley floor below.

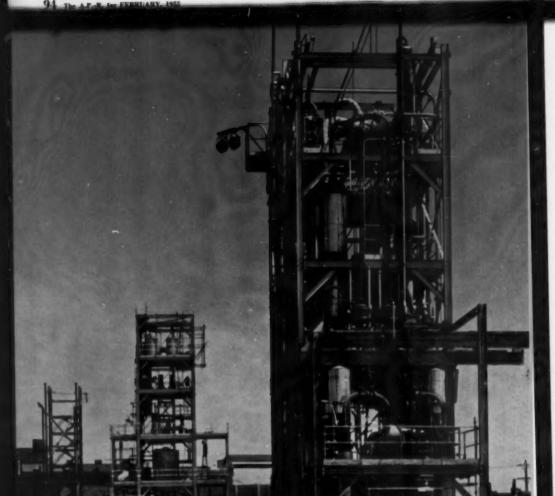
Camera: Speed Graphic. Exp. 1/150 sec. at f/4.5 with skylight filter. Ektachrome film.



MT. KOSCIUSKO

James Fitzpatrick

(Australian News and Information Bureau)



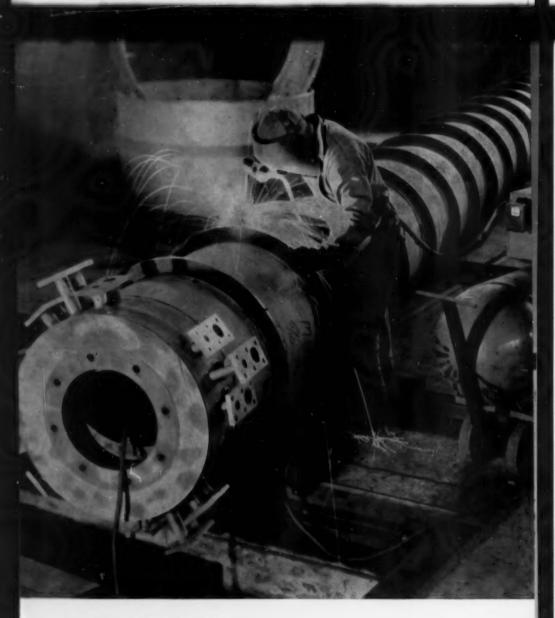
NEW CHEMICALS FACTORY AT RHODES (Sydney)

Ray Leighton

A section of the C.S.R. Chemicals Pry. Ltd. factory at Rhodes, on Homebush Bay, N.S.W. This outdoor plant is for the production of acetic anhydride from acetic acid, both chemicals being used in the manufacture of cellulose plastic. The factory, which covers 30 acres, was officially opened in July, 1953, by the Governor-General, Field Marshal Sir William Slim. It is an early morning photograph from the tower building.

Camera: Graphic View 4° by 5°. Exposure was based on Weston meter reading. Ektachrome film. R.L.





WELDING A STEEL DRUM
Ray Leighton

Welding a steam drum for the same plant—the drum is made of solid stainless steel plate. Available light was used in conjunction with the light given from the arc welding operations, plus flash.

Camera: Speed Graphie 4" by 5" camera. Exposure based on meter reading. Ektachrome film. R.L.





A GIANT CASTING
Ray Leighton

Study taken in the huge foundry at Mort's Dock during the casting of a giant-sized agitator for the C.S.R. Chemicals modern plastic factory. Three tons of special bronze were poured for the job. With no 'available light', the subject was obviously a difficult one—too many flash-bulbs would eliminate the glow from the hot liquid metal, while the photographer's time was limited to the 25 seconds which was the duration of the pouring operation. Three PF110 bulbs were used with exposure calculated from guide numbers.

Camera: Graphic View 4" by 5" camera. Ektachrome film.
R.L.





MANUFACTURING VESSELS
Ray Leighton

Dished heads made from stainless steel, copper, aluminium and mild steel were required in hundreds for the same plant. Available interior light was used for this transparency, with fill-in flash.

Camera: Speed Graphic 4" by 5". Exposure based on meter reading. Ektachrome film.





PHOTOGENIC AUSTRALIA

A Calendar for Photographers

*

Note. - The Calendar is by way of being a first draft of a feature which is planned for reprinting from time to time in the light of additional data. Additional items for inclusion will be welcomed by The Editor. Every care has been taken in the compilation but no responsibility can be taken for the accuracy or otherwise of the information.

TASMANIA

NOTE. The many scenic and historic attractions of Tasmania are much too extensive to be covered in this calendar, and resort should be had to the various offices of the Tasmanian Government Tourist Bureau.

Month	Town or District	Function	Notes
JANUARY	Launceston	Bridstowe Lavender Farm at Lilydale, believed to be the only lavender farm in the southern hemisphere.	
FEBRUARY	Hobart	The Hohart Regatta.	February 5 8
FEBRUARY	Hobart	Hop-picking.	
MARCH APRIL	Hobart	The Apple-picking season	
APRIL	Launceston	Japanese Maples at Cliff Grounds.	
MAY		Autumn leaves.	Early May.
WINTER		Snow-clad mountains,	
SEPTEMBER		Early spring flowers, also wattle blossom. Daffodil Bank, Cliff Grounds, Launceston, (largest display in Australia).	
OCTOBER		Apples in blossom. Opening of the yachting season.	

OCTOBER NOVEMBER

Spring flowering shrubs.

Special reference to the display at Lalla Flower Farm, Lalla (Launceston).

QUEENSLAND

NOTE.—Owing to the tropical nature of most of Queensland, there is not the same seasonal variation of flowers and foliage as is found in the more southerly States-with the exception, of course, of Stanthorpe and Toowoomba. Chief items of appeal to the colour photographer are the Water-lilies in the lagoons of Rockhampton and elsewhere (in May), the Bougainvilleas and Crotons in Mackay and Townsville and the North (in July), the Jacarandas around about Brisbane (in October), and the Poincianas everywhere along the coast (in December).

Month	Town or District	Function	Notes
JANUARY/FEBRUARY (from October)	All Ocean Beaches (with special reference to those towards the N.S.W. Border)	Su.fing, Surf Carnivals, etc.	
MARCH APRIL	Brisbane	The rose gardens (largest rose garden in Australia) at New Farm Park.	W
MAY	Rockhampton	Tropical gardens and palm groves. Water lilies at Murray Lagoon.	
JUNE JULY	Mackay & Bowen	Eest month for visits to the coral reefs and pine-clad islands— Hayman, South Molle and Long.	1
JULY OCTOBER	Townsville	Recommended months for the bougainvilleas, crotons, and other tropical vegetation.	pi
JULY OCTOBER	Great Barrier Reef	Suggested as the period for a visit to this famous attraction.	n.
AUGUST	Brisbane	The winter months are recommended for general views of Brisbane—from the City Hall tower, from Bartley's Hill (mornings), and Mt. Coot-tha (afternoons).	Je III
SEPTEMBER	Brisbane	Royal National Show, Bowen Park. Chelsea Flower Show in City Hall.	

QUEENSLAND (continued)

Month	Town or District	Function	Notes
SEPTEMBER	Brisbane	Opening of sailing season at Hamilton Reach. Spring in the Brisbane Botanical Gardens.	
SEPTEMBER	Toowoomba	Floral Festival.	
SEPTEMBER	Maleny & Glasshouse Mountains	Suggested month for trips to this area for extensive views of these oddly-shaped peaks, also dairying scenes.	
OCTOBER	Toowoomba (and Darling Downs)	Magnificent panoramas from Picnic Point and Mt. Kynock Reservoir. Spring in the Botanical Gardens.	
OCTOBER	Brisbane	Jacarandas in bloom. Opening of surfing season along the coast.	
NOVEMBER	Darling Downs	Wheat harvesting in progress.	
NOVEMBER	Warwick and Darling Downs	Rodeos.	
DECEMBER	Lamington National Park	Recommended month for a visit to this great reserve of rain- forest, together with its magnificent views.	

NOTE.-Space obviously does not permit the listing of numerous local sights and attractions, and reference should be made to Tourist Offices and the Kodak Branches in Brishane, Toowoomba, Rockhampton, Townsville and Cairns.

NEW SOUTH WALES AND A.C.T.

Me	Month	Town or District	Function	Notes
JANUARY	A.	Hawkesbury-Nepean R.	Macquarie Festival and Regatta.	January February.
JANUARY	Y	Taree	Acquatic Carnival.	January March.
APRIL		Sydney	Royal Agricultural Show.	Easter.
APRIL		Young	Spring Carnival,	Easter.
APRIL		Tumut	Festival of Falling Leaves.	April 30 May 7,
MAY			(First week of May for autumn foliage on the N.S.W. high-lands generally—Bowral, Blue Mountains, Bathurst, Orange, etc.)	
MAY		Casino	Festivity Month-Bushman's Carnival.	May.
JULY			(Wattles generally in blossom during July along mid-N.S.W. coast.)	
JULY/SEPT.	PT.	Kosciusko	Ski-ing.	
AUGUST		Parramatta (North Rocks)	Wattle Day Gymkhana and Barbecue.	August 8.
SEPTEMBER	BER	Sydney	Spring displays in the Botanical Gardens (azaleas, etc.), Vaucluse House and Parramatta (wistaria), and in numerous private gardens thrown open for charitable purposes.	September.
SEPTEMBER	BER	Bathurst	Spring Flower Show.	September.
SEPTEMBER	BER	Newcastle	Floral Festival.	September 3/18.
OCTOBER	SR.	Sydney and all N.S.W. Beaches	Opening of the Surfing Season. Carnivals held regularly until Easter.	October 1.

NEW SOUTH WALES AND A.C.T. (continued)

Month	Town or District	Function	Notes
OCTOBER	Sydney Harbour and Coastal Resorts	Yachting Season opens.	
OCTOBER	Goulburn (and on the Highlands generally)	Lilac Time,	October 1/10.
OCTOBER	Orange	Cherry Blossom Festival.	October 2/9.
OCTOBER	Dubbo	Macquarie Festival.	October 2/4.
OCTOBER	Batlow	Apple Blossom Week.	October 16/24.
OCTOBER	Grafton	Jacaranda Week.	October 29 to November 6.
NOVEMBER	Blackheath	Blackheath Rhododendron Week.	November 13, 20
NOVEMBER	Albury	Floral Festival.	November 28 to December 4.
DECEMBER	Sydney	Sydney to Hobart Yacht Race.	Boxing Day,

SOME OTHER SUGGESTIONS

CANBERRA: Blossoms in the spring, autumn foliage in the autumn, Parliament House and other public buildings and memorials. SNOWY MOUNTAINS: Engineering works of the Snowy Mountains Hydro-Electric Authority (via Cooma). KOALAS: At Taronga Park, Kur-ing-gai Chase (Bobbin Head), and Koala Park. SYDNEY; Historical buildings dating back to the days of Governor Macquarie. RIVERINA: Murrumbidgee Irrigation Area-Rice, Grapes and Citrus. SYDNEY: Taronga Park Zoological Gardens.

VICTORIA

FEBRUARY Port Phillip Bay FEBRUARY River Yarra, Melbourne FEBRUARY Ocean Grove MARCH Ballarat MARCH Melbourne Mt. Dandenong Mt. Buller Mt. Macedon Mt. Buller Mt. Macedon Mt. Buller Mt. Macedon Mt. Buller Mt. Macedon Mt. Buller Mt.	Yacht Races, various classes. Sculling Races, various classes. Surf Carnival. Begonia Festival.	January 3 onwards.
River Yarra, Melbourne Ocean Grove Ballarat Melbourne Mt. Macedon Mt. Macedon Mt. Buller Mt. Macedon Mt. Buffalo Mt. Buffalo Mt. Buffalo Mt. Dandenon Mt. Dandenon Mt. Macedon Mt. Dandenon	Sculling Races, various classes. Surf Carnival. Begonia Festival.	
Ocean Grove Ballarat Melbourne Mt. Dandenong Mt. Macedon Mt. Bulfer Mt. Buffalo Mt. Buffalo Mt. Mallee (Mildura, etc.) Mt. Dandenong	Surf Carnival. Begonia Festival.	February 19 onwards
Melbourne Mt. Dandenong Mt. Macedon Mt. Buller Mt. Macedon Mt. Buffalo Mt. Buffalo Mt. Malbourne The Maliee (Mildura, etc.) Mt. Macedon	Begonia Festival.	February.
Melbourne Mt. Dandenong Mt. Macedon Mt. Macedon Mt. Buffalo Mt. Buffalo Melbourne The Mallee (Mildura, etc.) Mt. Macedon		March 5/15.
Mt. Dandenong Mt. Macedon Mt. Buller Mt. Macedon Mt. Buffalo Mt. Buffalo Melbourne The Mallee (Mildura, etc.) Mt. Macedon Mt. Dandenon	Moomba Festival—a month of outdoor and indoor functions of every possible description, including ballet, opera, music, and painting. Items of photographic interest would be: 12th: Henley on Yarra. 14th: Floral Float Pageant. 16th: Acquaite Pageant, Decorated Streets, Floodlitt Fountains in Gardens, etc.	
Mt. Bulfalo Mt. Buffalo Mt. Buffalo Melbourne The Mallee (Mildura, etc.) Mt. Macedon	Autumn Foliage.	
Melbourne The Mallee (Mildura, etc.) Mt. Macedon	Snow Sports.	
Melbourne The Mallee (Mildura, etc.) Mt. Macedon	Wattles generally in bloom along inland rivers such as the Goulburn—sometimes vistas of snow-clad mountains in distance.	
The Mallee (Mildura, etc.) Mt. Macedon	Spring flowers in Botanical Gardens.	
Mt. Macedon	Mallee wild flowers in bloom.	Mid-September to mid-October.
MICHARINA TAI	Rhododendrons in flower.	Towards the end of the month.
OCTOBER The Grampians (Hall's Gap)	Wild flowers in bloom.	
NOVEMBER	Melbourne Cup Day.	November 1, 1955.

SOUTH AUSTRALIA AND CENTRAL AUSTRALIA

NOTE.—The Macdonell Ranges (Alice Springs, Palm Valley, Simpson's Gap, etc.) are famous for their colourful landscapes—red cliffs and sands, white ghost gums, etc.

Month	Town or District	Function	Notes
MARCH OR APRIL	Barossa Valley	Barossa Valley Vintage Festival, which marks the conclusion of the vintage season. Features include the street parade of floats, street dancing, rodeo, grape-picking and barrel rolling competitions, etc.	Actual date varies from year to year.
MAY		Autumn leaves.	
JULY AUGUST	Mt. Lofty (The Hills District)	The almond blossom is usually at its peak at this time. Special tours are conducted when the blossom is at its height.	Last week of July first week of Aug.
SEPTEMBER	Adelaide and Principal S.A. Towns	National Flower Day, held annually since 1936, when the flowers in private and public gardens are at their best. Buildings, streets and lawns are decorated with a huge floral carpet on North Terrace as the principal attraction.	September, 1955
SEPTEMBER	The Mt. Lofty Ranges (Basket Range District)	In this district there are numerous cherry orchards providing a beautiful spectacle. In addition, wild flowers are in bloom in the area.	September, 1955
NOVEMBER	Adelaide	John Martin's Christmas Pageant, a spectacular and colourful street procession.	Normally on the second Saturday in November,

Surf Life-saving Carnivals, beach scenes, river trips, yachting. Spring is the best period to visit the karri and jarrah forests A good month for landscape photography on account of the attractive cloud formations normally in evidence. A good month for country trips centred on farming appeal. W.A.'s famous wild flowers are beginning to show in the north. Wild flowers at their best in and around the capital. King's Wild flowers at their best in the south (around Albany). Park displays are a special attraction. Function (Manjinup and Pemberton). State Royal Show. Apple Festival. Town or District Donnybrook Donnybrook Geraldton Albany Perth JANUARY FEBRUARY Perth Perth SEPTEMBER IUNE/JULY OCTOBER OCTOBER AUGUST APRIL

Visit cool Albany for its strange coastal formations and rocky

DECEMBER JANUARY Albany

Review of December Portfolio

Perusal of the December A.P.-R. awakened the thought that, according to our particular points of view, we may or may not have found the past year all that could be desired. But we must remember that we have before us another and perhaps a better year-for it is only in the light of our mistakes and shortcomings that we can review the past and plan for greater successes in the future. When I was glancing through the index it occurred to me that the various listings must be a source of great pleasure for those fortunate contributors who, having had a number of prints reproduced during the year, can again enjoy in the pages of the A.P.-R. some appreciation of their achievements over the past twelve months. When one considers the fact that a thousand or two prints are annually submitted to the contests, the reproduction of even one picture should act as a powerful impetus towards 'bigger and better' results in the ensuing vear.

In contemplating the cover print, L.G.H's Kids, 1 cannot help but remember the original. I happened to "drop in" at the time of judging for that month and this particular print was acclaimed by all present to be a little masterpiece-surely a print to be proud of. Actually, a certain amount of its technical excellence has been lost in reproduction; in the original it was clear that the handling of the timing, the depth of printing, and the arrangement generally could not have been bettered. The picture was taken at that lucky moment when the attention of the foremost kid was distracted away and downward from the photographer and this pose, by virtue of the downward line of the neck and ear, completed a delightful arrangement that certainly would have been impossible with that kid's head in the raised position. Incidentally, this was a print of framing size; I often feel that many excellent prints lose a great deal of their pictorial value by being reproduced in so small a size.

Amongst the pattern and texture studies B.J.'s For the Morning Milk is an excellent shot of the milk cans as we usually see them left so casually by the roadside in our dairying districts. Nevertheless, knowing the author to be one of our experienced workers, I cannot help suspecting that he applied a nudge here and there to the cans to achieve such a pleasing composition.

Representation of the various textures is truly carried out in A.C.R.'s Pottery; the depth in tone of the plants merges into the tone of the pot or tub itself with the tastefully arranged pot itself in turn blending with the brickwork, while the base of the latter is nicely broken by that small adventurous plant, apparently self-sown. My only complaint with this print is the overlarge pot at the bottom left; it is unattractive in shape and design and a thing that could easily have been rolled away for the moment in order to give the solid area behind it a chance to act as a well timed and excellently proportioned balancing dark tone for the mass of pattern above.

J.R.A.'s Texture is another pleasant arrangement of the casual type wherein the hammer was inclined to the right amount and at an angle that allows the nails to dribble down to the bottom left corner and so give prominence to the main element of the print so far as texture is concerned, this being the nails themselves.

By KARRADJI

R. J. P.'s Light and Shade is an interesting print of the somewhat abstract approach that starts you off wondering just what the subject is. Whilst not being over keen on this type of arrangement, I must say that I do admire the manner in which the subject has been seen and taken to advantage. From my point of view, the disturbing element is where the two types of angles or slats blend together and act as an eye-catcher. It seems to me that the eye rushes rather than wanders.

Repetition of well chosen shape seldom fails to please and I have often noticed, as in E.F.S.'s Big Brother, the result is further enhanced when the teeth of a cog are present and helpfully assist. In this case, the angle of the lighting helped considerably to provide those graduated tones of shadows that develop a feeling of the third dimension. A good point in this print is the manner in which the curve has been allowed to rise from the corner at the right. A closer trim here would have been disastrous.

Sharp focusing has contributed greatly to the success of E.R.'s Cart Wheels and Cables in which the textures are given full play, a lucky shot of things dumped by their owner without thought of subsequent artistic appreciation. Here again the lighting played a big part wherein the spokes are kept in a subdued light to allow full play to the curve of the wheel and that of the steel ropes so that they become opposing forces, almost entangling themselves, as they do. Note that the repeated curve of the wheel at the top left helps considerably.

Whilst it is not the usual custom to remark upon invited prints from the clubs, I must pause to constructed the Y.M.C.A. Camera Circle for the continued and advancing excellence of their prints, of which the present album is well chosen and shows that the interest of the Circle is being maintained—a fact that indicates the committee of the Circle is ever on the alert. A fact so often to be regretted is that state of affairs existing even amongst the A.P.-R. contributors, when we observe an almost insatiable desire in evidence regularly to produce and improve—until enthusiasts reach a certain degree of excellence or achievement—then, like the man who has at last reached a distant objective, they sit down and, as is said in the classics, 'rest upon their laurels'.

The Album for January

The January Album Through the Day is, I feel, a good attempt to present a portfolio with a difference—a pleasant departure from the usual practice of confining the prints therein to one particular category.

A.R.A.'s Brightening Morn* is a well presented print

*I have learnt since that this reproduction was wrongly captioned. It should read: Louving out of the Fog. by M. A. Stratton,

where my objection to a tree at the extreme edge of a print must in this case be overlooked, the reason being that here we have not an isolated tree, but portion of a receding mass that needs the heavy tone of the tree in question to offset the receding sizes and tones of the other trees. The small silhouette shape of the cyclist is a change from the usual figures of pedestrians, the rider being more decorative as well as adding emphasis to the dreariness of the misty early morn. This feeling is also added to by the absence of anything on the left side which might detract from the centre of interest.

A visit to the waterfront when fog is at hand often repays admirably as will be noticed by the diffused effects in A.K.D.'s Smog. Here the different tones appear in proper relationship while as a composition the print is well trimmed, allowing the tones to leave with a curving sweep from the right bottom corner round to the very necessary mooring post at the left (or is it the funnel of some smaller craft?). The uprights are also very nicely placed and the whole arrangement is helped by their outward swing.

A.G.G.'s Rising Mists, is another interesting print that was dependent mainly on the bareness of the trunks of the trees—trees that sprouted branches so appropriately as though lifting a veil so as not to obstruct the view of the misty background. Here again the eye travels in an approving manner from the foreground tree to the left, to rest in turn on the mysteriously misty shack.

Being keen on the photography of churches—mainly of the more aged variety—I find the 'manner of taking' for J.R.H.'s St. John's, Camberna, most enjoyable. I like the careful opening of the gates—as though inviting an entry, if only to the camera lens. I like also the shape and depth of shadow that connects the two gates, the whole forming a three-sided frame for the centre of interest. The exposure was carefully handled and the filter used brought out in bright emphasis the feeling of sunlight demanded by the subject. The centring of the pine was a happy thought that helps the composition; this well-shaped tree acts as a perfect foil on one side to the roof slopes on the other.

A.J.A.'s At Avondale, is another arrangement where nature played a leading part by nicely modelling those interesting tree shapes, whilst the mass at the left seems to be purposely leaning outward to offer an unobstructed view of the shed and the trees beyond. The taking of this picture at, I should say, somewhere about midday was a timely thought; because of the downward drop of the shadows we have so little of the trunks highlit that a perfectly toned semi-silhouette is the result, and this gives full play to the sunshine beyond. I like the trimming at the right that allowed the curved branch to just touch the edge and re-enter the print.

A.L.G.'s Mountain Stream is a quietly restful print with the figure nicely placed and the exposure was made when only the gentlest of ripples were allowed to disturb the calm of the pool. There is little to say of this subject; it was there waiting and was well taken while the print was trimmed to best advantage.

H.C.D.'s Autumn caught the mood of the moment and made the best use of the arrangement. The trimming is an outstanding feature of this print; the way the heavily shaded tree at the top left curves inward with a line that continues to flow round and forward to the bottom left of the print is a well thought out maneouvre; while the children and the distant poplars are tastefully framed by this curving shape.

The two approaching-storm prints are very attractive. U.L.'s Storm Clouds has everything to make it a delightsome print. The bright light patches at the top, the upward thrust of the threatening clouds, the perfectly shaped trees, the downward slope of the horizon and perfectly compensating line of beach debris and the overall tone of the print in its entirety

-all these elements really positively present the mood of an approaching storm.

I think my main liking for D.J.C.'s Storm Gathering is the varied collection of tones where the storm clouds seem to be creeping in beneath those brighter ones above. The unruliness of the cloud formation is very well offset by the quietness of the foreground. The one disturbing note is that central tree which is so dark in tone and so definite in shape that it catches the eye far too readily.

I cannot help but feel that E.F.S.'s Mountain Mist could have been better treated by a more squarish shape in the print, thus allowing a little more to be seen on both sides of the leafless poplars. In the wider arrangement the mist is allowed more play if just descending or rising at a certain spot; if the mist happens to be of the enveloping kind, a wider area of print allows more room for it to spread.

G.W.'s Running a Banker was exposed at just the right speed to allow full play and movement to its rushing waters—this to an extent that one can almost hear and feel the force of the torrent. The picture was taken so that the near and distant shores lie at an angle to the base of the print, thus accentuating the movement of the water; and the monotonous dark line of the right-hand bank has been carefully broken by the lacey leaves of the small tree.

I do not seem to over-enjoy the arrangement of K.J.T.'s Dramatique—owing to the fact that the trunk of the tree leaves the edge of the print so abruptly. Apart from that the picture is well composed where the trunk line leading towards the top-left corner is countered by the branch gracefully curving in the opposite direction and helped by the retreating line of the smaller tree tops. I like the way the sky is splashed with light where it is most needed to break the otherwise overpowering depth of tone. Retouching of that short piece of hanging rope, or whatever it is, would remove an unwanted eye-catcher and help considerably.

I feel that the excellence of the negative and consequently the print quality are the main features of A.W.'s Sunset Silhouette. Taken at a time when the sun's last rays heralded in that weirdly shaped cloud which threatens to envelop and enshroud the already darkening city, this is one of those lucky shots that confirm the wisdom of carrying a camera at all times to meet every emergency.

M.N.McN.'s Evening Light is a subject quite frequently available at lakesides, especially those lagoons not far from the sea. Here the whimsically shaped and struggling trees add just that extra interest that is required to make an attractive picture. In this print it can be seen that just the right amount of foreground has been included to act as a base for the trees. Where it is possible, as in this case, to have a curve of that baseline starting at one of the bottom corners, so much the better.

Another print enjoyable for its quiet mood is D.L.B.'s Quayside, which is simple but very effective. The result here was mainly dependent upon the exclusion of anything outside the bare necessities. The exposure was well chosen to result in reflections that satisfy rather than disturb.

The cover print, J.P.'s Welding, excites my admiration. I am always interested in prints wherein the most has been produced under adverse lighting conditions and this is certainly one of the successful examples. The curving sides of the interior of the great cogged wheel no doubt assisted a great deal in this respect. Trimming has been well carried out to allow the head of the operator to occupy its present position in the top corner, the shape of the head being repeated by the sloping wheel.

Review of **Contest Entries**

NUMBER OF ENTRIES (A/S 17, B/A 33, A/O 18, B/O 35) NUMBER OF COMPETITORS NUMBER OF NEW COMPETITORS NUMBER OF PRIZE AWARDS NOTES: The attention of competitors is drawn to the

necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on page 754 of the December 1954, issue. The List of Set Subjects last appeared on page 54 of the January 1955, issue.

C.A.A., Willoughby .- Of your three we prefer the marine sunset which has a pictorial charm despite the fact that the interest (in sky and water) is all confined to the right-hand edge. When making another print, you might try to include more on the right and also print deeper in order to dramatise the play of sunshine. The other marine subject is inclined to be drab by comparison. In the open class, you have been over generous in your inclusion of so many clusters of blooms -a subject such as this snow-ball bush would, we imagine, show up to better advantage if taken in sharper focus with the idea of making it into a texture study.

P.C.A., Willoughby. - There is a good light and shade quality in your set subject entry and we like the play of reflected sunlight on the bows of the two rowing boats. Strong highlights on the boats lead the eye up to the right-hand top corner; some accessory interest is needed at this point to justify the arrangement.

J.F.A., Sth. Camberwell. - In your set subject entry interest is divided between the mooring rope with its bollard, the anchor and adjacent figure, and the other figure near the ladder; in addition the latter appears to be camera conscious. Definition being so good in the print, it would probably stand quite a degree of further enlargement. We suggest that you try another print excluding 1 from the top, 11 from the bottom and 11" from the right-hand side, thus removing all unessentials-you should be pleased with the result. "Sunlit" is an equally fine print technically but really needs the inclusion of a human figure to add a little more interest.

A.K.A., Townsville .- Of your four we like the prizewinner best because it represents a pleasant change from the tourist scenes we have usually received from Townsville. Here you have captured some of the real character of the place, although it is a pity that power line and pole had to be there-almost worth retouching. The other open entry is something in modern style and quite a commendable effort, too. However, we feel that only one side of the blind is needed to convey the basic idea; you might trim off 11 from the left in any future prints-but in order to be really successful the arrangement requires some accessory interest near the lower right-hand "third". Two interesting prints of the set subject each earned HC:
"Turmoil" because of its unusual viewpoint and good
technique, and "Prelude to Day" for its imaginative approach to a somewhat orthodox subject.

I.H.G., Hamilton.—Three of your waterfront prints gained HC and of these we prefer "Shallow Water" for its pictorial layout. The boys are moving into the picture space and have been correctly placed while the little white dog on the bank of the creek provides supporting interest. As a matter of fact the real interest in this picture is confined to this trio. You could try masking the print to a horizontal format about 5" by 31" keeping the boat at the intersection of thirds-you will then see what we mean. In "Sand Bar" the main highlight area has been well placed; some accessory interest is needed however. The pattern subject also earned HC for a well-thought-out idea. Simplification should be the objective to follow in any future print of this subject. The remaining entry in the set subject is also well composed but again accessory interest is necessary. Of your open subject entries we prefer "River Snag" for its imagination and treatment; the result, however, is rather on the heavy side and tends to be something of a puzzle. In the river acene the two dark horizontal bars upset any composition that may have been intended.

R.G.C., Punchbowl.-HC for "Look" in recognition of a well-posed character study, but the weakness in this print is many scattered highlights which distract. Various successful studies of this type appear in the portfolios of prizewinning prints from time to time; a study of these will show how to improve the

R.F.C., Sth. Hurstville. Congratulations on gaining prize award with "Drying the Nets"-we see many waterfront pictures in which fishing nets are the principal theme but yours is one of the most unusual seen for some time. Your open subject entry did not quite make the grade as a composition, mainly because the little girl's attention has been distracted away from the centre of interest.

E.G.C., McCrax.—Of your two we very much prefer the prizewinner for its superior technical quality and well-chosen point of view. Here we really have two pictures, as you will see if you mask off nearly to the centre from each side, and we would suggest that any future prints you might make on those lines should include a little less sky. The other print earned HC for a difficult subject well taken and for carefully executed after-work on the print.

E.B.C., Trundle.-The portrait, which is the best of your four, shows remarkably fine definition; apart from this, however, the print seems to have been trimmed too close and the subject is lacking in animation. The other three, with the exception of "Ghost Gum", are over-crowded as compositions; the former is interesting as an example of extreme enlargement.

A.K.D., Lindfield.-Your single entry earned the major prize in the set subject because it stands out so well on the wall and cannot be faulted in respect to composition -a fine study in mood. Nevertheless, we would prefer to trim away the intruding dark stern of the boat on the left-a & trim would suffice. At the same time, if you can be persuaded to dispense with some of that attractive cloud formation, a trim of ?" from the top would raise the horizon line and bring the centre of interest into a more favourable position.

F.I.E., Narramine.-HC for the print of the old jinkers which is very fine technically and has possibilities of further enlargement. For your collection we suggest that you make a larger print in square format by trimming away | on both sides. Darken the jinker pole where it runs out of the right-hand margin. In the seascape the dark shadow on the left is a distraction but, unfortunately, when it is trimmed away much of the interest is taken out of the picture.

J.R.H., Dulwich Hill.—Prize award for your set subject entry which shows a well-drilled team ready for action; it is a case where the silhouette helps to hide unnecessary detail. HC for the open entry mainly because of its pictorial success—the shadows, however, seem to indicate sparkling sunshine which is not shown to best advantage in the print.

A.C.H. Healesville.—The subject matter in "Negotiations" is not rich enough in outline detail to warrant such heavy treatment. Incidentally the judges in photographic contests seldom have time to spend in puzzles—the subject matter should be obvious at first glance. Of the other two we prefer the dome but cannot see that the subject offered you much more than an unusual record angle; glassware has been a trifle overdone of late.

7.K.J., Killara.—Three of your four gained recognition. The prizewinner is a fine print with beautiful gradation of light and shade—not quite so successful pictorially. Whenever there are strong leading lines such as yours one expects to find some accessory interest at the end of the traverse—a figure in the far boat might have helped. Splendid print quality is seen too, in the two HC winners but the silos subject is too full of interesting items for successful composition. Although it is actually tied up at the wharf the tugboat implies "movement" in "Morning Departure" and this is unfortunately directed out of the picture space. Repetition is a useful device but the idea has been carried too far in the print of the young fishermen.

M.J., Killara.—Congratulations on prize award for "The Professor" which is a fine study made in an appropriate setting.

F.K., Fremantle.—Welcome to the contest and congratulations on gaining listings with both prints. "The Sculptor" is an excellent portrait study, although in our experience members of the craft are seldom of such a tidy appearance! "Portrait Abstract" is a good example of photography in the illustrative style—highly successful as regards technique. We shall look forward to seeing more of your work in these contests.

B.J.K., Mildura.—The prizewinner is by far the best of your three and is most attractive—apart from some division of interest due to the highlights on the water being so far away from the small boat and its occupants. "Ragged Shore" is really two pictures, the dividing line being near the centre of the print. Apart from this the figure merges into the foreground. The cloud subject is not very strong in ap peal.

U.L., Sth. Townsville.—The camera-conscious youngster in "Show Time" is out of harmony with the other members of the group. We cannot see that "Low Tide" offered you much other than an interesting record; there is strong competition between the steps of the wharf and the figure of the girl.

F.R.L., Riccarton.—HC for the portrait study which has some good points as a candid shot. The weakness is that the figure is well over to the left and the old gentleman is looking out of the picture on that side; this gives an impression of unbalance. The print, of the linesman is airy and the impression of height is quite effective. Unbalance is again the trouble with this print; trims of 1½° at the top and left-hand side will help to correct the fault.

R.J.L., Hunter's Hill.—The prizewinner is the better of your two and is successful from the points of view of both composition and interest—a welcome change from the usual harbourside subjects. This cannot be said of "Berthed" however, in which we recognise a viewpoint already exploited to the utmost.

F.V.L., Flinders Park.—Prize award for "Marine Study" which is one of those characteristic intimate glimpses of waterside impedimenta that so well express the idea of ships and the sea; print quality is good and composition excellent. HC for the portrait study—mainly for pose and lighting. Incongruous notes are the "tailor-made" cigarette and the dark visage, which looks more like greasepaint than a stubble of beard. Trims from the left and foot of the print would increase impact. The study of the fisher-girl is over-simplified—suffers from insufficient interest. The church doorway is commendable as an exposure successfully made under adverse conditions; however the subject did not offer you much pictorially.

F.L., Toorak.—HC for the droving scene which is a valuable record of the outback. "Solitude" is quite a good composition achieved with very scanty material but is a subject that requires dramatising for full effect.

E.L., Ettalong.—Congratulations on prize-award and two HC's. The prizewinner utilises a tree and bushes as a frame for a human incident; however, some of the bush is surplus, and could be removed by a trim of 1½ from the right-hand side. "Dreamboats" is a fine print and the subject an interesting one. When a human figure is given such prominence, its correct placing is at the intersection of thirds. Against-the-light technique is used again in the beach scene resulting in a picture of somewhat more than record interest. In the gum-tree subject the over heavy printing has robbed the fine blackened log of much of its texture. In any case the elements of the picture are too close together for good composition—you could possibly make drastic trims at top and right-hand side.

G.H.M., Mildwa.—Prize award for your study of "Ron" who seems to be very well equipped with such a complete Speed Graphic outfit. Technical quality in the print is excellent. There is really not much to choose between the HC winner and the remaining print; both are inclined to be flat, especially when seen alongside the prizewinner. Of the two "The Watcher" is a simpler arrangement and has more human interest appeal, the far shore in the other print being much too overcrowded with points of interest.

M.J.M., Mildura.—Divided interest is the weakness in "Small Ships". First there are the three boats in the foreground; then comes a group of two men and a dog in a boat; and finally the beholder witnesses an appealing group of "men-at-work" on the opposite shore. A curving wall such as is seen in "Quiet Mooring" is always a leading line for the eye to follow; unfortunately the wall in your picture leads the eye away from the principal centre of interest which is, of course, the white boat in the foreground.

K.M., Springwood.—A horizon line that cuts across the print exactly at its centre is an unfortunate choice as a basis upon which to build a composition; you would need to sacrifice half of the foreground or half the sky in your river scene to achieve pictorial balance. There is a look of unreality about the waterfall in "Silver Stream". Since the strongest adjacent contrasts of light and shade are contained in the projecting end of the park bench, the eye is subconsciously led again and again to this object, which we fail to justify as a part of the composition.

J.B.N., Highgate Hill.—We are glad to see you again represented in the contest with an interesting picture of the Brisbane River. You should do very well if you concentrate on trying to acquire the basic elements of arrangement. Have you thought of joinin g up with Brisbane Camera Group? (if not already a member.)

N.O., Cardiff.—Both of yours earned HC for technical quality and each is interesting in its own way. The yachting scene did not offer any great possibilities for composition but is an excellent study in its class; the other is well to the fore as an example of a pattern and texture theme.

C.F.P., East St. Kilda.—Neither of your two quite come up to the high standard of prints seen in this month's contest. "Stately Edifice" is inclined to be flat as a print; dramatic treatment is usually called for in such cases with stronger contrsts to accentuate pattern. "Cargo Booms" is an unusual arrangement of spars. Here again, a few strong clear highlights are needed.

A.C.R., Canberra.—HC for your two. We were particularly appreciative of the waterfront scene, which possesses a beautiful atmospheric quality. As a composition the print has one that detracts—the expanse of clear water in the left foreground. As an illustration for the journal we would probably overcome a trouble of this kind by overlaying another print to take 2½" by 2½" off the troublesome corner. Does this suggest to you an idea for mounting to best advantage? Print quality in the other entry is also excellent and the subject makes an interesting design.

A.G.R., Battery Point.—Of your two HC's we prefer the portrait which promises an even better result with stronger print treatment. Trim away ½" from the left and 1" from the bottom in any future version; and also try for a more brilliant print. The waterside scene would probably have done better in the set subject "Men-at-Work". From the pictorial point of view it is desirable to leave more room on that side of the print into which the subject is looking, to the left and above in the present case.

R.R., Moonee Ponds.—HC for "Peek-a-boo" which appears to be a modernised version of a previous study in the same vein. We prefer the present model but feel sure that there is more to be got out of the negative than is shown in the present print. The sparkle we are speaking about is seen in the other entry, but in this case the out-of-focus treatment is not in keeping with your usually impeccable technique.

A.H.R., Bondi.—HC for "Farm Yard" which is apparently a locality well worthy of a return visit. The composition would be improved by a tim of 1½" from the left-hand side and a similar amount from the bottom. Such a large sheet of paper was hardly necessary.

R.W.S., Albury.—Good technique characterises your two entries, but neither offered you very much. HC for the novelty subject—the other needs a very dramatic sky.

M.A.S., Toorak.—A prizewinner and three HC's is quite a commendable effort, the former being particularly rich in tonal value, helped in this respect no doubt by the gloss-paper. Trim off \(^1\) from the right-hand side. The grazing scene could do with a few less sheep; try masking off 3' from the left-hand margin; this leaves the remaining animals strung out in the form of an "S" with the deep shadow running diagonally from corner to corner—a rather nice arrangement, we think. It is a pity you did not boldly wade in and so get closer to the boat in "Laying the Nets"; such an interesting group would stand closer inspection. Print quality earned HC for "A Bygone Era". The remaining print is of a subject that is overpopular.

E.F.S., Hampton.—Both prints earned prize awards. We prefer the gateway shot for its simplicity combined with the strong impression of age and dependability. The waterfront scene is a dramatic picture which conveys very well an idea of the calm before a storm. Print quality is excellent in both cases.

T.G.W., Apr.—HC for "Quiet Anchorage" which conveys an impression of a mood; the harbourside prints are on the flat side. The remaining print lighthouse) shows more of the sparkle of sunshine than one would expect to accompany those black shadows.

K.R.W., Redfern.—Prize award for "Overshadowed" which is an excellent item for inclusion in a men-at-work portfolio; print quality is excellent. The still-life subject, however, is lacking in perspective and the plate seems to be suspended without means of support.

P.D.W., Narrandera.—Both of your child portraits are well taken and the pose in each case is pleasantly spontaneous. Print quality is also quite satisfactory. Straight-out portraits of children, however, need to be of really exceptional merit in order to catch the eye of the judge. Generally there is far more appeal when a picture shows the child doing something.

G.W., Belair.—Prize award for your character study which is a fine piece of work as regards pose and lighting. Each of your remaining three gained HC. Of these "Little Ships" is a trifle overcrowded and the 'burnt out' area at the top of the print seems to indicate a fault in the negative. "Erosion" is a far better print, with full scale tones and excellent definition; subject matter is novel and intriguing. The print of the trout fisherman is equally good in technique.

M.W., Quirindi.—HC for "Claustrophobia" in which the lighting has been well chosen for dramatic effect. "Haven" is one of those scenes in which broken reflections are the chief attraction; your subject has been taken to good advantage in this respect but as a composition the interest tends to be confined over much to the left-hand half of the picture.

N.T., Bondi.—Prize award for your single entry in the set subject in which you have combined differential focus with excellent print quality to isolate the principal interest in a most convincing manner.

N.S.W. AUTUMN EXHIBITIONS MUSWELLBROOK

Closing date: March 3, 1955. Exhibition dates: March 24th-25th.

Entry forms from: Secretary, Upper Hunter P.A. and H. Association, Muswellbrook,

N.S.W.

Awards: One Silver Plaque, two Bronze
Plaques, six Certificates of Merit.
Judges: John A. Smith, Denis M. Saunders,

K. J. Tester.

Note: Muswellbrook prints will be sent on to Orange, provided entry form

is so endorsed.

QUIRINDI

Closing date: March 16th, 1955. Exhibition Dates: March 25th-26th.

Awards: One Silver Medallion, three Bronze
Medallions, six Certificates of Merit.

Judges: J. Metcalfe and H. Mallard. Entry forms from: The Hon. Sec., Quirindi Ca

The Hon. Sec., Quirindi Camera Club, Box 55, P.O., Quirindi, by arrangement with Quirindi P.A. and H. Association.

ORANGE

Closing date: April 7th, 1955. Judge: Keast Burke, A.R.P.S., A.P.S.A. Entry forms from: Secretary, Orange A.P. & H. Society,

Editorial Notes

PRIZE LIST FOR FEBRUARY CLASS "A"-SET SUBJECT

First "Morning Mirage", A. K. Dietrich. Second "Yarra Evening", E. F. Stringer. Third "Storm over the Harbour", M. A. Stratton Highly Commended: E. G. Cubbins; I. H, Caldwell (3); G. H. Mansell; N. Ozolins; A. C. Redpath; M. A. Stratton (2).

CLASS "B" SET SUBJECT

First "Romance", B. Kozlowski. "Early Summer", E. Liipa.
"Welcome Home", R. J. Langham.*
"The Waterfront", N. Youngman. Third (Equal) "Watch for the Tide", R. Henning.

Highly Commended: A. K. Anderson (2); J. K. Jackson (2); E. Liipa (2); A. G. Reynolds; G. Windle; T. G. Whalley.

CLASS "A"-OPEN SUBJECT

First "Gateway", E. F. Stringer. "The Professor", Muriel Jackson.
"Evening on the Dunes", E. G. Cubbins. Second (Equal)

"Ron", G. H. Mansell.

Highly Commended: F. L. Elrington: F. R. Lamb: F. Lewis; N. Ozolins; A. C. Redpath; R. Ritter; A. H. Russell; M. A. Stratton.

CLASS "B"-OPEN SUBJECT

"Ah Mee", G. Windle. First "Marine Study", R. Leunig. (Equal) Second "Sun on the Hill", A. K. Anderson. "Tranquil Waters", J. K. Jackson.
"Drying their Nets", R. F. Corbett.
"The Sculptor", F. Kos.*
"Overshadowed", K. R. Whitby. Third (Equal)

Highly Commended: R. Carey; R. Henning; F. Kos*; R. Leunig; R. W. Short; A. G. Reynolds; G. Windle (2); N. Withers.

Denotes a new competitor.

WELCOME TO TWO NEW COMPETITORS

Our nanal hearty welcome is extended to two new competitors: F. K. (Fromantle) and R. J. L. (Hunters Hill). Both were successful in gaining a Third (Equal) and F.K. was also awarded an HC.

Entries are invited for a Symposium Feature (Closing April 15th)

A MEMORABLE PHOTOGRAPHIC OCCASION

This is not so much a competition as a general invitation for short illustrated articles capable of being described and featured under the above general title. We would like to receive a series of, say, six related photographs, accompanied by a page or so of descriptive matter in support. It is hoped that this invitation will appeal to a large number of workers who have not heretofore contributed to the columns of the

A similar contest was held back in October, 1950, with a highly successful response.

ACKNOWLEDGMENT OF CHRISTMAS CARDS

ACKNOWLEDGMENT OF CHRISTMAS CARDS

The Editor sincerely acknowledges and heartily reciprocates the messages of easonal good wishes which he received from the following: The Andersone (Poet Kembla); Patricia and Kevin Aston (Paddingtown); Jack and Mary Cate (Elwoed); Beryl and Mrs. Harold Cameaux (Reseville); Alee H. Chisholm (Sydney); C. S. Christian (Camberra); Eunice Curr (Trundle); The D'Ombraine (Mailand); Dong Featherston (Rockbank); Raymond Ferris (Gooma); Ipawich Photographic Society (E. E. Wright, President); Harry James (Manly); J. Jones (Sydney); Jack Joshua (Temera); Else and Monte Luke (Meannan); Minnie and Gorfon McCalman (Mawellibrowy); N. 50.0 min (Cardiff); Daisy M. Peach (Becchworth); Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt (Killara); J. K. Moir (Melbourne); June and Gilf, Mrs. W. H. Moffitt, Mrs. W. H. Morfitt, Mrs. W. H. Moffitt, Mrs. W. H. Moffitt

"FAMILY OF MAN" EXHIBITION Press Release from The Museum of Modern Art, N.Y., U.S.A.

Four hundred photographs by 280 photographers taken in 68 countries have been selected for the above exhibition which opened on January 26th. The exhibition will remain on view until May 8.

Ten thousand photographs by over 900 photographers were selected from the millions in all these sources and held for further consideration and study. From this group the final selection was made, and we have notified the photographers whose work has been chosen for inclusion in the "Family of Man" exhibition and have asked them to lend the Museum their negatives from which enlargements, some of mural size, will be made.

"Whereas most previous photography exhibitions at the Museum presented the outstanding work of individuals, schools and periods of photography and were stressed as such, the "Family of Man" is a radical departure insofar as it stresses the art of photography in recording the world we live in rather than the art of a particular photographer. From the outset we wanted to give the theme the broadest possible scope. Therefore, our first selection of 10,000 prints included many variations such as man's habitat, his community, sports, even a splendid series on chairs. However, when it became apparent that the most important material we had collected or received was directly related to and a part of human relationships, most of these series had to be abandoned or reduced to the minimum.

"The Exhibition then began to form itself along the lines stated in the Museum's original announcement:

"The Family of Man Exhibition would consist of photographs made in all parts of the world of the gamut of life from birth to death with particular emphasis on everyday relationships, man to himself, to his community and to the world we live in.'

CORRECTIONS

Due to a most regrettable office error, M. A. Stratton's print, Looming Out of the Fog, was inadvertently reproduced in the January issue with a caption reading: A. R. Andrews, Brightening Morn. The print in question won second prize for M. A. Stratton in Class A, Set Subject for November, 1952. It is hoped to reproduce the print by A. R. Andrews in a later issue.

ORCHIDS: Laurence Le Guay, A.R.P.S. (See page 88)

It is regretted that the reproduction of this subject by no means does justice to the fine original. We have been unable to ascertain the exact technical reason.

The Photographic Societies

BELMORE CAMERA CLUB

Twenty-two members of this very young club attended a most interesting and informative lecture on Composition by Mr. J. Clucas of the Kodak Lecture Service. This meeting, held on Jan 10, being only our fourth monthly meeting, such a good attendance indicates the interest shown in photography by the people of the district.

A social committee has been elected to carry out the organisation of outings, etc., and our first outing is expected to take place in February. Owing to unavoidable circumstances the January print competition was postponed until the February meeting, when two competitions will be held concurrently. The December competition was highlighted by some outstanding work by K. Fraser.

Amateur photographers are cordially invited to attend our meetings which are held on the second Monday of each month at Shaw's Hall, Burwood Road, Belmore. Meeting time, 8 p.m. A.LeM.

BRISBANE CAMERA GROUP

Our annual breaking-up and the distribution of various awards for the year was held on Dec. 13 when we were privileged to have as our guest of honour Professor Wilkinson, Dean of Medicine at the University of Queensland, who presented the various prizes. Our guest is President of the University Photographic Society and is a keen colour photographer. Professor Wilkinson specializes in medical and microphotography, but, on the other hand, he has not altogether forgotten the less serious side of our mutual hobby. Friends, relatives and members filled the Royal Geographical Hall to capacity and saw the following successful awards presented: Character: 1, J. E. Vautier: 2, D. McDermant. Speed or Action: 1, 2 and 3, W. Prior. Still Life: I and 2, D. McDermant. Animal, Bird or Insect: 1, T. Scruse; 2, J. E. Vautier. Portrait: 1, D. McDermant; 2, S. J. Smith; 3, D. McDermant. Illuminations: 1, 2 and 3, Mrs. Bennett. B Grade—Open: 1, J. E. Vautier. A Grade—Open: 1, W. Prior. Landscape and Seascape: 1, D. McDermant; 2, A. Sealy. B Grade—Set: 1, J. E. Vautier. Flower Study: 1, D. McDermant; 2, Mrs. Bennett. Pattern



Professor Wilk moon presenting the Brishane Camera Club's Print of the Year print to Duncan McDermant. (Photograph: W. Smit.)

and Texture: 1, A. L. Smith; 2, T. Scruse. Table Top: 1, D. McDermant. B Grade Championship: J. E. Vautier. Rural: 1, Mrs. Bennett; 2, W. Prior. Best Print by B Grader: J. E. Vautier. Print of the Year: 1, D. McDermant, "Miss Hobday, Artist"; 2, T. Scruse (runner-up). Montage: 1, W. Prior; 2, J. E. Vautier. Character Study by B Grader: 1, J. E. Vautier. Most Improved Photographer: Mrs. Nicoll. Child Study: 2, D. McDermant; 3, A. Sealey. A Grade—Set: 1, Sqd./L. L. G. Hall. A Grade Championship: Sqd./L. L. G. Hall. Colour—Miscellaneous: 1, W. Smit; 2 and 3, A. Buchanan. Royal Tour Illuminations: 1, Miss J. Cranley: 2, G. Varcados; 3, P. Meyers. Floral: 2, J. E. Vautier; 3, J. Amos. Landscape: 1, W. Smit; 2, No award; 3, J. Amos.

Professor Wilkinson commented on the high standard of the work exhibited. The colour transparencies projected by Dr. Buchanan also revealed a very high standard.

Thanks are extended to our judges: Miss Augusta Hobday; Mr. Ralph Gregory, A.P.R.S.; Mr. Garth Grant-Thompson, A.R.P.S.; Mr. Duncan McDermant and Mr. Tom Scruse for their constructive criticism of the prints throughout the year. We are planning bigger and better things for 1955 and new members are always welcome.

W.R.

BELMONT CAMERA CLUB

The first photographic exhibition held in Belmont on Dec. 9, was an outstanding success. The Print of the Year Contest was very keenly contested and fifty-four first-class prints gave the judges a hard task in deciding the ultimate winner. Judges for the competition were Mr. R. Manuel, President of the Newcastle Photographic Society, Mr. G. Garside, Manager of the Newcastle Branch of Kodak Ltd. and Mr. C. Collin, international exhibitor and lecturer, The results were: Print of the Year: T. Noonan "Fireside Lessons; G. Derkenne (runner-up); HC., W. Boxall and B. Jones.

Mr. Manuel presented the winner with the club cup and the J. Vidler prize. Mr. C. Collin presented the prize for the J. Charker Trophy. The highly commended winners were presented by Mr. G. Garside with books donated by Kodak Ltd; competitors were congratulated for a first class display. The judges reviewed the entries, offering hints for improvement and giving good constructive criticism. An Open Contest was held for the C Grade members and resulted; I, Neison; 2, A. Hunter; 3, C, Merchant. The winners were awarded the Shire Council prizes. An experiment was conducted with the judging of this competition; the audience voted for the three placegetters, the results being very close.

Next on the programme were movies shown by Mr. Wische, followed by a colour film of the recent Royal Tour of Newcastle. In beautiful colour this was a credit to the seven men involved, all amateur photographers of Newcastle. The movies were followed by the A.P.-R. "Fifty Six Best" colour slides, a wonderful collection of slides.

Newcastle Society was represented by Messrs. Manuel, Collin, Kimble, Rae, and McNaughton. President Mr. Manuel congratulated the club on the progress made since its inception twelve months ago with six members. Recalling the first competition

when five prints were on the wall, the total of eighty eight prints on display in both grades, reflected the work of the office-bearers. We look forward to the annual inter-club contest with the N.P.S.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The annual dinner and dance at the "Continental" Macquarie Street, Hobart was held on Nov. 30 and about fifty members and friends were present. After the usual toasts the trophies for the year were presented: A Grade: I, O. Truchanas; 2, A. Walters; 3, J. Chatterton and Sister Taylor. B Grade: 1, R. Read: 2, T. Corby; 3, C. Bisbee.

The Hesma Trophy for Picture of the Year was presented by Mr. K. Lowns to O. Truchanas. The Special Trophy, donated by Mrs. Bulman, for the Landscape of the Year was also won by O. Truchanas. The Murray Trophy for the most improved Il Grade member was won by T. Corby.

After the dinner, dancing, with refreshments, was indulged in until a late hour. Frequent flashes indicated that our friend J. McLeod was active as usual.

The Annual Meeting was held on Dec. 7, at the Club Room, Liverpool Street, Hobart. The President, Mr. P. C. Tapping, was in the chair, and there was a fair attendance. Presenting the Annual Report, Mr. Tapping said that the Society had had a fairly successful year, but he was disappointed that the standard of work exhibited had not been as high as usual and that the number of members had declined somewhat during the year. He hoped that these points would improve in 1955.

The Treasurer, G. Chatterton, then presented the Financial Statement which disclosed a satisfactory state of affairs, having regard to the fact that some of the loss incurred in running the Sesquicentennial Exhibition in 1953 had been carried over to 1954. Officers for the coming year are: Patro:: H.E. The Governor, Sir Ronald Cross; President, R. Read; Vice-Presidents, P. C. Tapping , M. Murray and A. B. Maddock; Secretary, M. Murray; Treasurer, D. Overall; Auditor, G. Chatterton; Committee, Sister Taylor, A. Walters and R. O'May. Publicity Officer, R. O'May. Librarian, Miss Hart.

KINGSGROVE CAMERA CLUB

We regret to report that it has been found impossible to maintain a reasonable membership in this centre and the club has therefore been forced to close its activities. F.R.W.

"TO BE CALLED FOR"

At the Editorial Office we have many A.P.-R. Contest prints still uncollected. If it is not possible for competitors to have these picked up, would they please send stamps to cover the cost of posting. Those involved incude: A. F. Alle, R. Armitage, W. C. Barker (2), Mrs. E. Bird (2), R. A. Buckingham, F. T. Charles, Mrs. M. Desgranges, W. G. Davies, K. Douglas, K. A. Mrs. M. Desgranges, W. G. Davies, K. Douglas, K. A. Fox, H. Grenenger (3), Mrs. Betty Hall (2), J. Hoey, H. P. James, R. V. Judd, D. J. Lambert, Miss Marie Lancaster (3), N. K. Leeder (2), D. G. Lemon (2), D. Mainwaring (5), W. P. McKenzie (2), K. J. Mierendorff, A. K. Musgrave (4), L. Naughton, F. R. Newman, S. C. Piper, D. J. Russell, J. Russell, R. A. Sinclair (2), W. A. Stow (2), C. Tanre (2), M. G. Wilson, M. J. Wright (3).

THE PHOTOGRAPHIC SOCIETY OF NEW ZEALAND FOURTH ANNUAL CONVENTION AUCKLAND, N.Z.

Programme-May 1955

11th: Registration and official welcome.

12th: Day trip to Auckland and surroundings. Wiltshire Cup.

13th: Waterfront trip. Free afternoon. Annual General Meeting.

14th: Trip to Brigham's Creek and East Coast Bays. Davis Cup, slides and lectures.

15th: Trip to Waitakere Scenic Drive and Bethel's

Colour Travelogue in the evening.

16th: Round of the studios. Industrial trip. Lecture. 17th: Visit to the Zoo. Free afternoon. Evening entertainment.

18th: Trip to Hunua Gorge and return via Mangere. Presentation of trophies.

Note: The above is a summary only of Convention activities. Further details regarding accommodation, etc., are obtainable from the Auckland Camera Club.

INTERNATIONAL SALONS

Advance entry blanks have been received from the following:

Key to code letters: A-officially approved; P-pictorial; S-scientific (includes medical, technical, nature, etc.); M-monochrome prints; mmonochrome lantern slides; C—colour prints; c—miniature colour slides; cl—3¼" x 3¼" colour slides; T—larger colour transparencies; F—free entry for currency restricted areas; DI-5s., \$1.00 or international reply coupons to the same value.

Readers are warned that it is illegal to send stamps out of Australia in payment of entry fees.

8th Annual Exhibition of Marine Photography (A, P, M, c, F, DI). The Mariners Museum: March 27 to April 24. Entries by March 22. Details from The Mariners Museum, Newport News, Virginia, U.S.A.

19th South African Salon of Photography (A, P, S, M, C—hand coloured and tinted prints not permissible, F, DI). Johannesburg during May then to Pietermaritzburg, East London and Lourenco Marques. Entries by March 26. Details from The South African Salon of Photography, P.O. Box 7024, Johannesburg, South Africa.

8th International Salon of Speleological Photographic Art (P, S, M, C, c, cl, F). Smithsonian Institution, Washington, D.C., on April 15, and American Museum of National History, New York City. Entries by April 4. Details from Benton R. Hickok, N.S.S. Salon Coordinator, 3307, 18th Street, N.W., Washington, D.C., U.S.A.

1st International Salon of Photographic Art of Amparo (A, P, S, M, C, c, D, FI). Brazil: September. Entries by May 31. Details from Cine Foto Clube de Amparo, Rua Capitao Miranda, 44 Caixa, 18, Amparo—S.P. Brazil, South America.

25th Midland Salon of Photography (A, P, S, M. m, C, c, cl, F). Edwin Richards Art Gallery July 2. Entries by May 28. Details from Gordon G. Mason, Midland Salon of Photography, 151 Park Lane, Wednesbury, Staffordshire, England.

The 'Last Page'

From J. W. Watson (of 22 Murray Street, Perth) comes yet another of his attractive trade calendars, as ever tastefully adorned with a reproduction from one of his own photographs. On this occasion the illustration is in full colour, the process plates having been made from one of J.W.W.'s Kodachrome transparencies obtained during a recent trip abroad. The subject is Canal Scene in Leiden, Holland.

A pleasant Christmas surprise for the Editor was the receipt of autographed volumes of Jacques Villeminot's long promised Boomerang. There are two volumes, the first dealing with "White Australia" and the second with "Primitive Australia", both being well illustrated in gravure. Publisher is Rene Julliard (of 30, Rue de L'Universite, Paris) while the books form an addition to the series "La Croix du Sud" under the general editorship of Paul-Emile Victor. The author's many warm tributes to the assistance rendered by Kodak made pleasant reading.

Henri Mallard has been asked to write a short review and this will appear at a later date.

The Outpost for 1954, magazine of the world-famous N.S.W. Correspondence School (Blackfriars, Sydney), carries a well-illustrated five-page report of the doings of the Camera Club. The Club is divided into about twelve circles, each with a master as patron. The Circles conduct their own competitions, correspondence, etc.

The Editor has accepted an invitation from the National Trust of Australia (N.S.W.) Division to give a talk at the Public Library Lecture Room (Sydney) on May 26th. The lecture will be illustrated and will relate to the value of photography in achieving the aims of the National Trust.

PHOTOGRAMS OF THE YEAR 1955

Since the year 1895 Photograms of the Year has presented an illustrated review of each year's leading exhibitions of pictorial photography. In the present volume R. H. Mason, M.A., F.R.P.S., F.I.B.P., gives a critical commentary on examples of the year's best work by photographers throughout the world; colour reproductions have been included for the first time; and two prominent writers have contributed articles on the technical and pictorial aspects of colour photography. There is also an important pictorial section devoted to reproductions of prints by earlier pictorial workers. A commentary by the President of the Royal Photographic Society, Bertram Sinkinson, F.R.P.S., F.I.B.P., sums up the progress made in photography throughout the world. (Cloth) £1/9:

Sydney 'funnies' for January 9 showed Dick Tracy demonstrating to his group of junior detectives the correct use of the finger-print camera. Commendable accuracy was displayed in all the illustrations.

Dr. Christensen (of 66 Union Street, Surrey Hills, Vic.) is inviting the loan of Kodachrome transparencies to be screened at the forthcoming (March 23) meeting of the Native Plants Preservation Society of Victoria.

ERIC WILLIAM BOOTH ROBERTSON, A.R.P.S. 20th February, 1888—17th January, 1955

It is with sincere regret that we announce the death of Adelaide's famous "Robby" who at the time of his passing was, as we all know, Australia's most outstanding pictorialist of international standing, both as regards the superfine artistic quality and the almost unlimited quantity of his photographic output. It is planned to publish a full obituary at an early date but in the meantime our readers are referred to his credo "This Photography" which appeared in The A.P.-R. for October 1948.

From Gordon McCalman, organiser of the Muswellbrook (N.S.W.) Photographic Exhibition, comes the good news that the new Showground set-up has been completed and that this year's prints will all be shown under ideal conditions in a new pavilion. Remember the closing date—March 3rd—and also attend the exhibition (on March 24th—or 25th) if you can possibly manage to do so.

Rev. A. H. Ellison is represented in Walkabout for January, 1955, by a fine full page aboriginal portrait. The study is of Wagbara, of a Goulburn Island tribe a very fine specimen of native manhood.

ASSEMBLY HALL, SYDNEY August 23rd, 1955

Sydney residents and those hoping to visit N.S.W. during August should make a diary note for the 23rd as plans are in hand for a memorable photographic entertainment to be held on that date—see full announcement elsewhere.



Royal Photographic Society Special Awards.

Dr. Burton H. Carroll, left, and Dr. Edwin E. Jelley, right, hold Henderson Award medals received from the Royal Photographic Society of Great Britian for their research achievement at Kodak Research Laboratories, Rochester, N.Y. Both awards, Dr. Carroll for 1951 and Dr. Jelley for 1953, were amnounced this year. Dr. Wolfgang F. Berg, centre, Kodak Limited scientist and former council member of the Society, brought the medals from London.

IMPORTANT!

HAVE YOU PAID YOUR SUBSCRIPTION FOR 1955?

(or preferably for the two years 1955/1956?)

If not, it is suggested that you turn to page 1 of your January issue and read the announcement appearing thereon.

For those whose renewals are not received during the current month, it would appear that there is a definite possibility that we shall be unable to forward the March issue or any subsequent copies. Your urgent attention to this matter is therefore requested.

If you are not already a subscriber it is hoped that the high quality of this—our second colour issue—will encourage you to become a direct subscriber. Your subscription should be back-dated to include the very interesting January issue.

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tripod, Handcross lens hood, one filter, three close-up lenses, Pan-tilt head, leather case, £20	4559—Wasp IIA Enlarger, 2½" x 3½", 4½" Wray Super f. 4.5 lens
4798—Iloca Stereo, 24 x 36mm., twin Jiltar f. 3.5 lenses, speeds 1 sec. to 1/300, revere 22 stereo slide viewer, always-ready case	4659—14" Dallmeyer f 5.6 lens
4800—Six-20 Folding Brownie, 2½ x 3½, K.A. f 6.3 lens, 2-speed shutter	4745—National Electronic 100A Speed Flash, extension pack, gun
4806—Dolly, 1% × 2¼, Corygon f/3.5 lens, Compur shutter	4771—203mm. Kodak Ektar f 7.7 lens in 370 mount, 8-speed Epsilon shutter, flange
4809—Leica IIIC, 24 x 36mm., Summitar f 2 lens, coupled rangefinder, always-ready case, £100	4787—Wray Optical Universal Finder £12 4794—1 set of 24 Harrison Series V Filters, book of
4760—Flexarette IIB, $2\frac{1}{4}$ " x $2\frac{1}{4}$ ", Mirar f/3.5 lens, Compur-Rapid shutter £27/10 –	instructions 28 4802—135mm. Roussel Trylor f/4.5 coated lens, £6
4761—Voigtlander Bessa 4, 15° x 2½°, Skopar f 3.5 lens, 8-speed shutter, leather case £10	4807—Rex Enlarger, 24 x 36mm., Peplostar f/4.5 projection lens 622

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 37 Rundle Street, Adelaide.

1050—Ensign Commando, 2½° x 2½°, Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder, £29 10 – 31—Flexaret IIIB Reflex, Mirar f/3.5 lens, Prontor-S

shutter

35—Ensign Autorange, 2½" x 2½", Ensar f 3.5 lens, Epsilon shutter, coupled rangefinder ... 623

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(and many others)

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

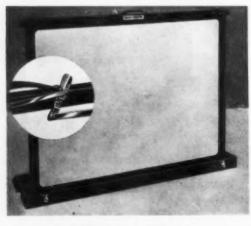
- 944—Contax, 24 x 36mm. Sonnar f/2 lens, coupled rangefinder, copying attachment, lens hood, always-ready case 475
- 974—Voigtlander Prominent, 24 x 36mm., Ultron f/2 lens, Synchro-Compur shutter, coupled rangefinder, lens hood, always-ready case, £55
- 975—Mamiya Super 16, sub miniature, f 3.5 lens, 7-speed shutter, flash attachment, leather case (15

LENSES

- 1001-Roussel Trylor Enlarging, 85mm., f 6.3, £4 10 -
- 827—Zeiss Tessar, 50mm., f 3.5, in Contax mount.
 Price
- 904—Graflex Optar, 6%, f 4.5, in Graphex shutter.
- 599-Waterworth Antares Projection, 31, f 2, £13

Custom-built for screening 2 by 2in. Kodachrome slides

SELF-RECTA DE LUXE PROJECTION SCREEN, No. 3A



From Kodak Dealers Everywhere

A top-quality, glass-beaded screen of square dimensions—63 by 63 inches—for screening both upright and horizontal Kodachrome slides. It features a simplified fingertouch opening and closing mechanism, and a snug leatherette-covered wooden box for protection and ease of transport.

Price: £40/2/9

2" by 2" Fans . . . be sure you see

the Kodak range of smart storage boxes



▲ KODASLIDE FILE BOX

Sturdy all-metal construction keeps your precious slides safe from knocks and dust. Its compact handy size makes it readily portable for groups of slides up to approximately 140 cardboard slides or approximately 55 glass (or metal) slides. Contains five metal separators which can be easily adjusted for group filing. Attractively finished in light-grey crackle enamel. Hinged lid fastens securely by a press-spring catch.

Price: 21/-

KODASLIDE FLEXO FILE

Gives low-cost protection and lightweight storage for valuable Kodachrome slides. Its capacity is large and flexible up to 340 cardboard or 124 glass (or metal) 2 by 2 in. slides, or 160 stereo slides. Filing is simplified by the division of the space into four compartments, each with index cards for establishing a flexible system of filing in groups. Strongly made in reinforced cardboard and finished in light-grey patterned cover paper with a sturdy metal catch.

Price: 13/-



≪ KODASLIDE COMPARTMENT FILE

The "super" model in file boxes—thanks to its twelve handy swing-out compartments which readily make available any particular group of slides. This file must really be used during a screening to be appreciated—makes slides easy to remove with the fingers, keeps individual slides and groups in their sequence. Each compartment will hold 20 cardboard or 8 glass (or metal) slides. Total capacity is 240 cardboard, 96 glass.

Price: 43/9



From Kodak Dealers Everywhere

Stocks subject to local shipping conditions



The images which X rays produce upon photographic film are the shadows that provide the physician with an indispensable aid in locating and studying fractures . . . in discovering and diagnosing disease. Thus, radiographs help the physician to treat these disabilities properly . . . to bring men health . . . to save men's lives.

Photography at work for the Doctor . . . and you

More and more, medicine is depending on photography for its progress. And Kodak plays a vital part in the advancement of photography through its experimental centres and factories in France, England, Germany-Australia, Canada, and the United States.

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